SOME WEAR LEATHER SOME WEAR LACE

The Worldwide Compendium of Postpunk and Goth in the 1980s

By Andi Harriman and Marloes Bontje

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First published in the UK in 2014 by
Intellect, The Mill, Parnall Road, Fishponds, Bristol, BS16 3JG, UK

First published in the USA in 2014 by
Intellect, The University of Chicago Press, 1427 E. 60th Street, Chicago,
IL 60637, USA

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A catalogue record for this book is available from the
British Library.

Cover image: © Tory smoking, 1989, US. Courtesy of Tory Starbuck

Cover designer and typesetting: Stephanie Sarlos
Production manager: Bethan Ball
Copy-editor: MPS Technologies

ISBN 978-1-78320-352-9
ePDF ISBN 978-1-78320-353-6

Printed & bound by Gwasg Gomer Cyf / Gomer Press Ltd, UK

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intellect Bristol, UK / Chicago, USA

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INTRO

Some wear leather, some wear lace
Some wear makeup on their face.
Some are young, some are old,
Some too hot, some too cold.
Some are poor, some are rich,
Some so lonely, and some they bitch
Some are lovers, some friends in bed,
Some have listened to the things we said.[1]

Sexbeat's self-titled song is definitive of the postpunk scene. It describes the originality, the freedom, and the communal spirit of a subculture: old, young, poor, and rich – a group that accepted it all. Released in 1983, the song is a generation's anthem about a scene caught between the outbreak of punk and grunge. With more complexity than punk and more darkness than pop's cheerful mentality, postpunk maintained prosperity because of its atmosphere and romance.

The movement in its inception was nameless. It, as we found, has many definitions and associations. Some original members of the scene referred to themselves as "punks," others "new romantics," "new wavers," "the bats," or "the morbids," for example. "Goth" often did not become a term until the late 1980s or, in some countries such as Peru, a label in the 1990s. Therefore, "postpunk," in all its variety, is deemed as the single word that encompasses all evolutions of the 1980s proto-punk alternative movement. In one decade, the genre evolved, grew darker, and crossed borders: from Argentina to the Netherlands, Greece to Canada, and Belgium to Japan.

Even though the postpunk and goth timeline varied among countries, the movement began in approximately 1978 and concluded in around 1992. As a subculture that accepted diversity, the postpunk and goth scene allowed the youth to find solace in its community regardless of social or economic factors. Thus to identify and encompass the words "postpunk" and "goth" is an arduous task since everyone has a different perspective on such definitions – no singular truth about their timeline or attributes exist. Therefore, this book is about the music, the individual, and the creativity of a worldwide community rather than theoretical definitions of a subculture.

Though not a complete historical book on postpunk and goth, *Some Wear Leather, Some Wear Lace* is a compendium that only embodies the 1980s worldwide scene.[2] The focus of this project is placed on first-hand experience within the postpunk community and is, therefore, a visual and oral history of the first decade of the scene. The team found and interviewed both the performers and the audience in order to capture the community both on and off stage. Participants of the project dug through their personal archives for photographs of their past, and these are placed alongside professional photography. By combining both personal collections and professional images, a unique range of fashions, bands, and scenes are revealed within these pages.

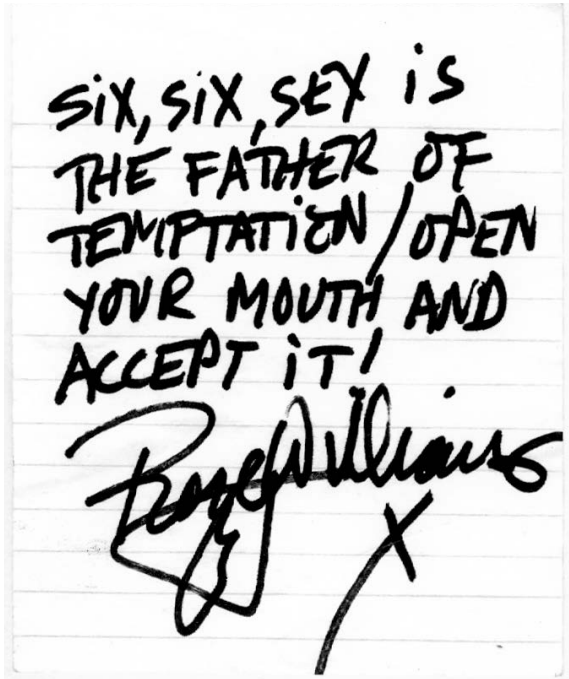
Postpunk's influence in the 1980s filtered through diverse regions because of its particular appeal to those who did not conform to society. As Sean Chapman, a new romantic from Brighton, United Kingdom says, "Our only real ideology was to create and to live life as unconventionally as possible." Artists, poets, designers, and creative minds gathered within a subculture that understood and sympathized with one another. These sentiments were translated in the lyrics and attitude of the music.

Peter Pank
Late 1980s, Argentina
Courtesy of Peter Pank

Page 7: Cass and snake
Mid 1980s, UK
Courtesy of Cassandra Hipwell

Khristian with a friend
1989, Peru
Courtesy of Khristian Cord

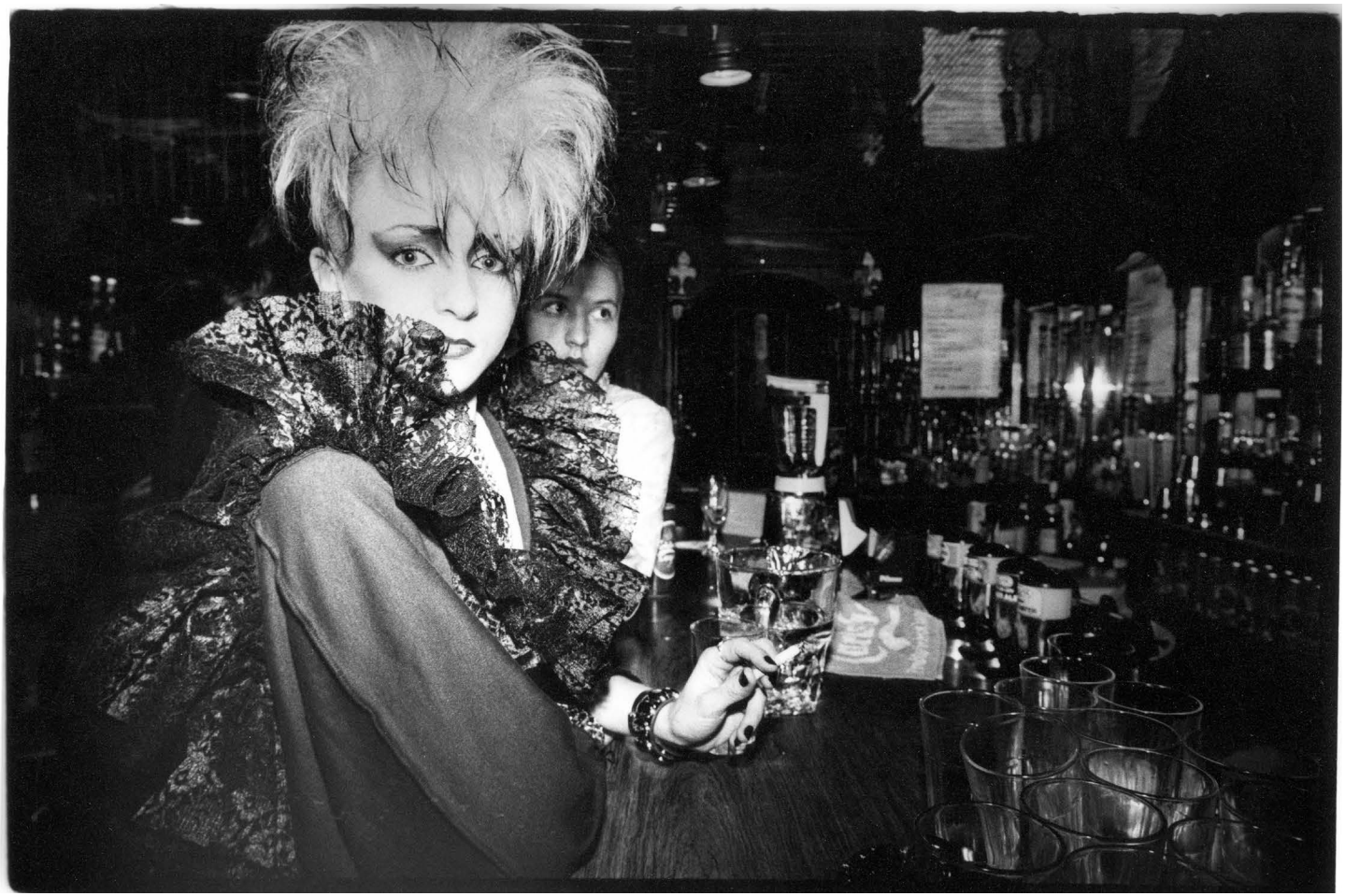
The idea of dramaticism is the one universal idea that is centered around postpunk and goth. Thierry Boucanier from Paris, France says, "The show was both on stage and in the audience." The fans of the music were works of art in their own right with backcombed hair and blacked-out eyes. Alongside the unrelenting stage presence and costume of the bands and their dark symphonies, the genre managed to hold its own with little commercial success. The word "dramaticism" will arise several times through the book, as it is the one significant factor of the youth and their music. It is only appropriate to quote Rikk Agnew, a former member of Christian Death, in his defiant claim: "I want it to be Halloween 24/7/365 goddammit!" ◆



Rozz Williams' autograph
US
Courtesy of Fritz Frising

Porl McHale
Early 1980s, UK
Courtesy of Porl McHale

ATMOS PHERE



Kings of the Wild Frontier

It was the end of a decade and the dawning of a new one. Punk had been barraging on for years now and had finally reached commercial appeal in the late 1970s. On the ragged coattails of punk, an urgent transformation arrived: it was a blatant shift from the in-your-face aggression and realism of the past to a more romantic movement of futurism and dandies. The change promised a new time, a renewal both in music and society.[3] Valerie Vaughan, a death rocker from Los Angeles, agreed: "There was definitely a rebellion going on, a real change from rock'n'roll and disco to something harder but also quirkier." The future had arrived.

The punk movement thrived on the idea of the lower-class anti-hero who had suffered enough suppression from the government and state. Punk's rebellion in fashion and music was a form of independence, a chance for the poor and oppressed to finally depart from the crowd and become their true "self."[4] However, says Finnish postpunk Pete Europa, punk "could not cover the whole individualization process, so many new forms of 'rebellion' and style – as well as sounds – started developing." Postpunk formed from this expansion of rebellion but with old elite values: a combination of art and individuality with an air of aristocracy.[5] Europa continues: "For real punks, this was too much as they had a working class background. Many punks could not stand this new posing attitude but the impact on the surrounding society was deep and profound … Nobodies became the new elite, the new 'dictators' of fashion and style."

However different, the original intensity of punk never departed; however, its predecessor harnessed the abilities to shock and differentiate itself from societal norms. Around 1978, postpunk induced a departure not only visually, but musically from the raw power chords of punk into computers and melodies. Musicians desired to create songs on another level, so to speak, through refined lyrics and melodic arrangements. "People felt the need to differentiate themselves from punk because I think they felt that they were deeper thinkers," says Graeme Revell of Australian industrial band SPK.

Mrs. Fiend, of the British band Alien Sex Fiend, remembers the necessity for a new revolution in music: "I think there's some kind of groundswell that starts among people looking for something different, so it becomes hard to establish exactly who started what and when, who was first, et cetera. It seems that there's 'something in the air' at the time; it happened with punk and it's happened with previous music movements as well as later ones – a number of different people pick up on something at the same time." Rosie Garland, of the March Violets, agrees with this idea of the silent wind of change: "There was a new scene that had no name, anything could happen, and would, any minute now. A jumble of punk, glamor, romanticism, death, darkness, and leather."

Glam rock, a movement in the 1970s that bred rock'n'roll and futurism, was an essential factor in the hybridization of postpunk. Keyboards and programming, stage performances and a steely color palette encompassed an enthusiasm for technological advancement and space-age elements. Visual heroes such as David Bowie and director John Waters defined the glam movement, focusing on glitter, androgyny, excessiveness, and theatrics. As a made-up creature from another world, Bowie was perhaps the true inspiration to portray and define the burgeoning dramatic elements of goth. Bowie's mastery of chameleon-esque transformations combined with his onstage persona influenced the postpunk community aesthetically. The pursuit of drama, of crossing boundaries, and of defying conventions would become the main component of the goth scene.

With a heavy emphasis on dress and makeup, a group called the "new romantics" in the late 1970s and early 1980s embodied glam. Many postpunks felt comfortable with the label of "new romantic" or at least

Damien and Simon
1983, US
Photograph by Rob Allen

Page 13: The Batcave
1982, London, UK
Photograph by Pierre Terrasson

came to respect the movement's theatrical community. The new romantics emphasized the glamor of 1930s Hollywood stars, embraced dressing up and synthesizer-heavy music, and, most of all, established an intimate club scene that was incomparable with anything else going on at that time. Going out in public with a group of extravagantly decorated people was a revelation: dressing up to be seen. Sean Chapman reflects: "I was always attracted to places where people with free and open attitudes gathered. Mostly these places were sleazy and full of drugs and weirdoes, which suited me perfectly."

Around 1981, Ivy Vale, from New York City, was able to experience both the burgeoning New York and London club scenes during the new romantic movement. By that time, the new romantics had crossed overseas to the United States but had remained an underground sensation; only those "in the know" were aware of the new music and styles. In London, at the venue Club for Heroes, Vale discovered a scene that was far different from anything going on in the United States. "Unlike New York City, where a few handfuls of people dressed up or had dyed hair, Club for Heroes was like being in some kind of glorious, exquisite, gender-blurred, futuristic circus where nearly everyone was in white face and extreme eye makeup, wildly coiffed hair, and a mix of period clothing and space-aged couture." The new romantic brigade in London was a serious bunch, striving for exclusivity and over-the-top dramatics:

> In 1981, London was exploding with musical subculture and genres: skinheads, teddy boys, mods, [new romantics], yet there was nothing eclectic about it. In other words, you couldn't be into rockabilly and also into new wave. You couldn't be into reggae and also [be] a mod. It was very segregated and this was also different from my experience in New York City where I would go from seeing The Ramones to Led Zeppelin. In London, fashion and music were completely intertwined and inseparable. People danced differently … new romantics never ever smiled. The whole thing was very serious and very otherworldly at the same time; it was the antithesis of the punk scene and, I think, came out of people getting fed up with being dirty and angry all the time![6]

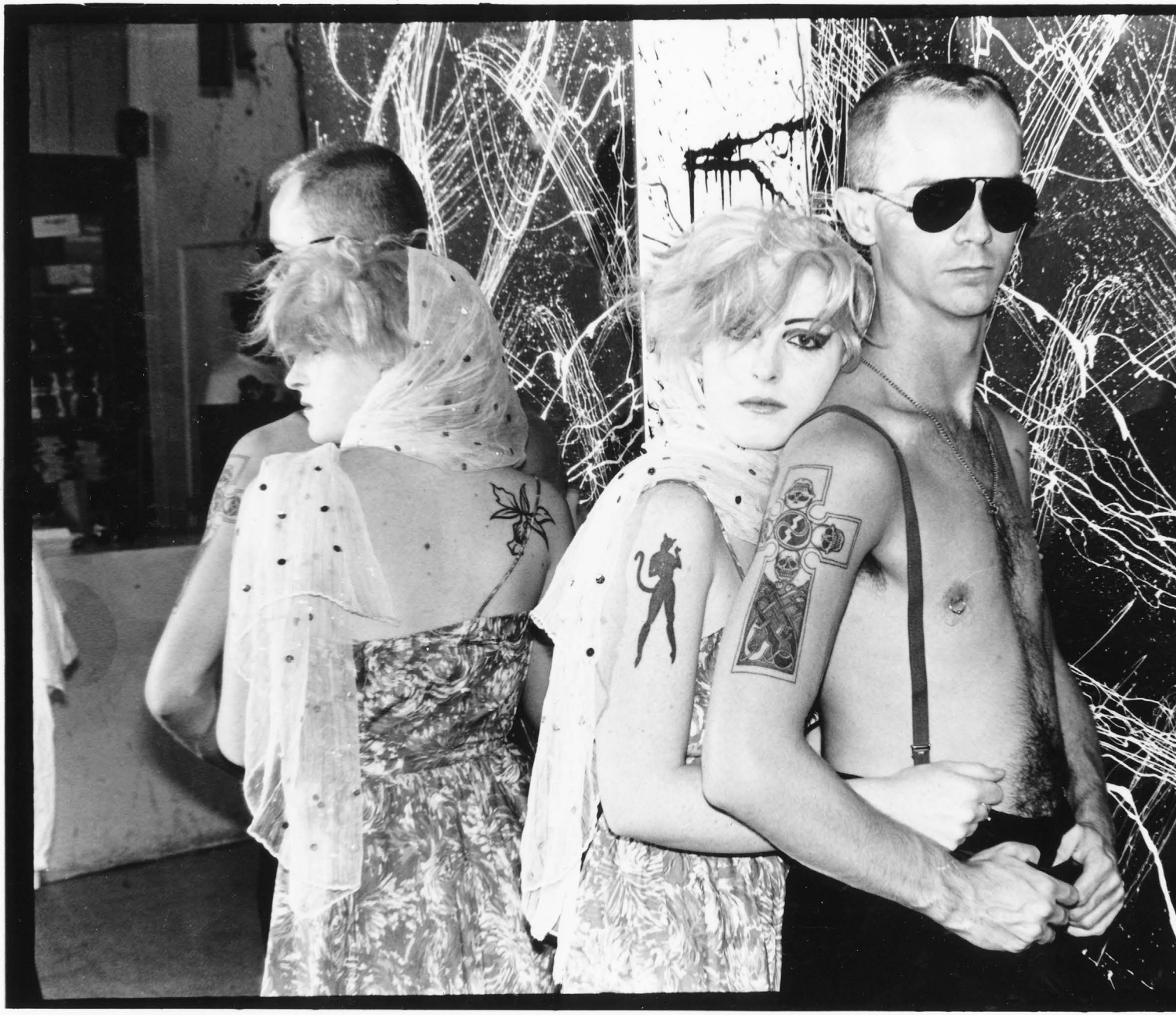
New romantic music was a sugarcoated electronic dream; the lyrics and sounds were reflective of the members' aesthetics and dramaticism. From the gritty realism of punk to the cinematic demeanor of the new romantics, pop music exploded onto the scene.[7] However, a clear transition to something darker and more sinister arose soon after: "Pop music had become just far too happy, colourful, and shallow," says Chapman. "I think [goth] came from that need to do something absolutely opposite to what was seen in the charts. The scene became more dark, menacing, and broody – all theatrics of course."

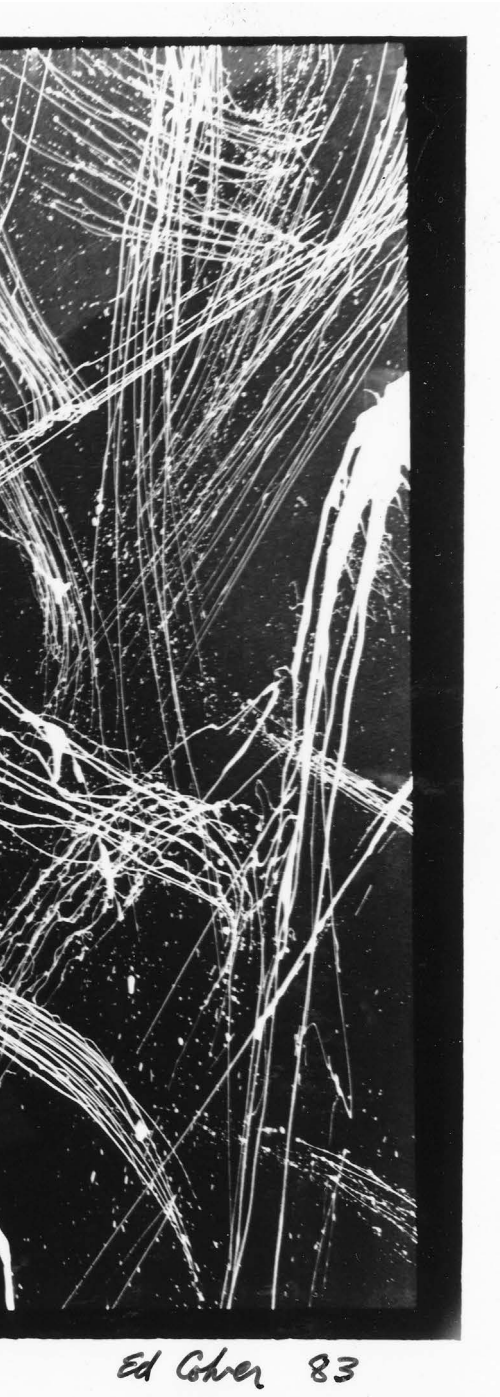
Darkness had come: a melting pot of ingredients formed the new dark age of postpunk. Nik Fiend noticed this progression: "From late 1979 there was still a punk overhang … and a bit of glam came in, even a bit of new romantic for a year or two. Then the Batcave started coming up more and more, so it was a mish-mash at first that gradually settled more into the 'black' side." The creativity and diversity in the early 1980s began the groundwork for the dark scene's most pivotal years. •

Top: Patricia hanging out at the Punk Rock Fashion Show, early 1980s, Los Angeles, US
Courtesy of Alice Bag

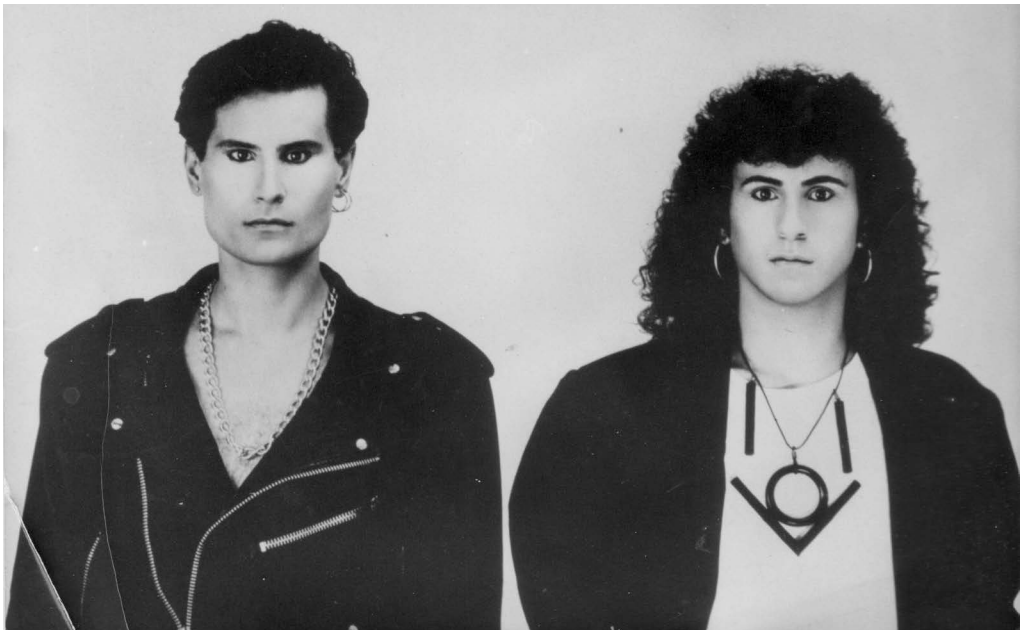
Below: Carl Stanley
Early 1980s, UK
Courtesy of Carl Stanley

Pat, 1982, UK
Photograph by Michele Sloman
Courtesy of The Southend Punk.com Archive





Nervous Gender –
Valerie Vaughan and Edward Stapleton
1983, US
Photograph by Edward Culver
Courtesy of Valerie Vaughan



Top: Synthetiki
Greece
Courtesy of Dionysis Avgerinos

Below: Rosie Garland at the Warehouse
1982, Leeds, UK
Courtesy of Rosie Garland

SCANDINAVIA

As punk was dying in the early 1980s in Scandinavia, goth came along to renew the youth culture. Atle Solberg of Norwegian band Garden of Delight says that the scene was a small group of people in the early 1980s, trickling down from the punk scene in Oslo – the future goth capital for that region. Even though the community was small, ADS, a band from Denmark, was unique for the area. They were the first to equip themselves with Batcave-esque clothing, huge black hair and theatrics – unlike any band of the time from Scandinavia.

Norwegian and Danish goths adopted the British aesthetic: kooshball hair and heavy makeup with a touch of extravagance. The style of the Swedes was much closer to the German *gruftis* and Martin Gore of Depeche Mode's way of dress with towering hairstyles, layers of crucifixes, baggy black clothing, and leather accessories. The Finns were dualistic in their aesthetics: some preferred the dark and raw punk look while others dressed in the refined new romantic fashion.

Finnish punks and new romantics grew up in a light form of the DDR, according to Pete Europa from the band The PinUps. In Finland, there was a long history of personal repression brought on by the Swedes, Russians, and the Lutheran Church. The core of Finland was enveloped in silence and became a culture that was homogeneous: one truth, nation, voice, style, consensus, and unity.[1] When the Sex Pistols tried to perform in Finland they were banned from entering because their message was considered anti-God and anti-government.[2] Bands began to form such as Musta Paraati (Finnish: black parade) who were all ex-punks but had become an important facet to the postpunk music scene.[3]

Around this time, a community of Helsinki youth looked toward the West for inspiration – a change had to be made in the Finnish community. "Punk was not enough to reveal the situation and that is why, in my opinion," says Europa, "many bands started digging deeper into the idea of European homo sapiens. Very soon the tyranny of the rich and the conservative was seen as a continuation of Nazism. It was only fascism in a more subtle form, but tyranny as well and the lyrics and the names of the bands [in Helsinki] started reflecting this new 'psychological' era of modern man." The Finns were on the cusp of something new, a subculture more culturally developed and middle-class than the punks. The Helsinki movement was derived off of dandyism or the desire to live a life full of art and virtue. Superficiality, sleeping around, and the Finnish heavy-drinking culture were thought of as derogatory. Visually, the Helsinki new romantics were similar to the London new romantics as many of them lived in London for part of the year. The glam band Hanoi Rocks influenced the trend of men wearing makeup and introduced the idea of androgyny. Finland's underground extravagance led to a new movement separate from the confines of their government and society. ◆

Polaroid picture of **Pete Europa**
Finland
Courtesy of Pete Europa

NOTES

1 Pete Europa, interview by author, March 20, 2013.
2 ibid.
3 ibid.

A New Dark Age

At its initiation around 1979, postpunk gave way to a new sound – an atmospheric cadence – that was a harrowing, yet passionate, cry in the dark. The attitude of postpunk naturally gravitated towards the theatrical, thus retaining the excitement and visual impact of punk, but departed from the sound. Many of those who were drawn to the original postpunk sound were fans immediately, as if they had been waiting to hear the one song that would alter their view on life. Marc Ickx, from the Belgian band A Split Second, was drawn in from the beginning: "When the postpunk and goth scene emerged, the songs were tremendously bass-driven, more than any genre before that. I was totally blown away by the sound and songs of all those bands, and the darkness of it hit my pubescent soul like a ton of bricks. I totally related to the lyrics, the atmosphere, and the unique visual style." The deep bass, the drum sounds, and the soft fills of the synthesizer all created an aura that was unlike any other music movement.

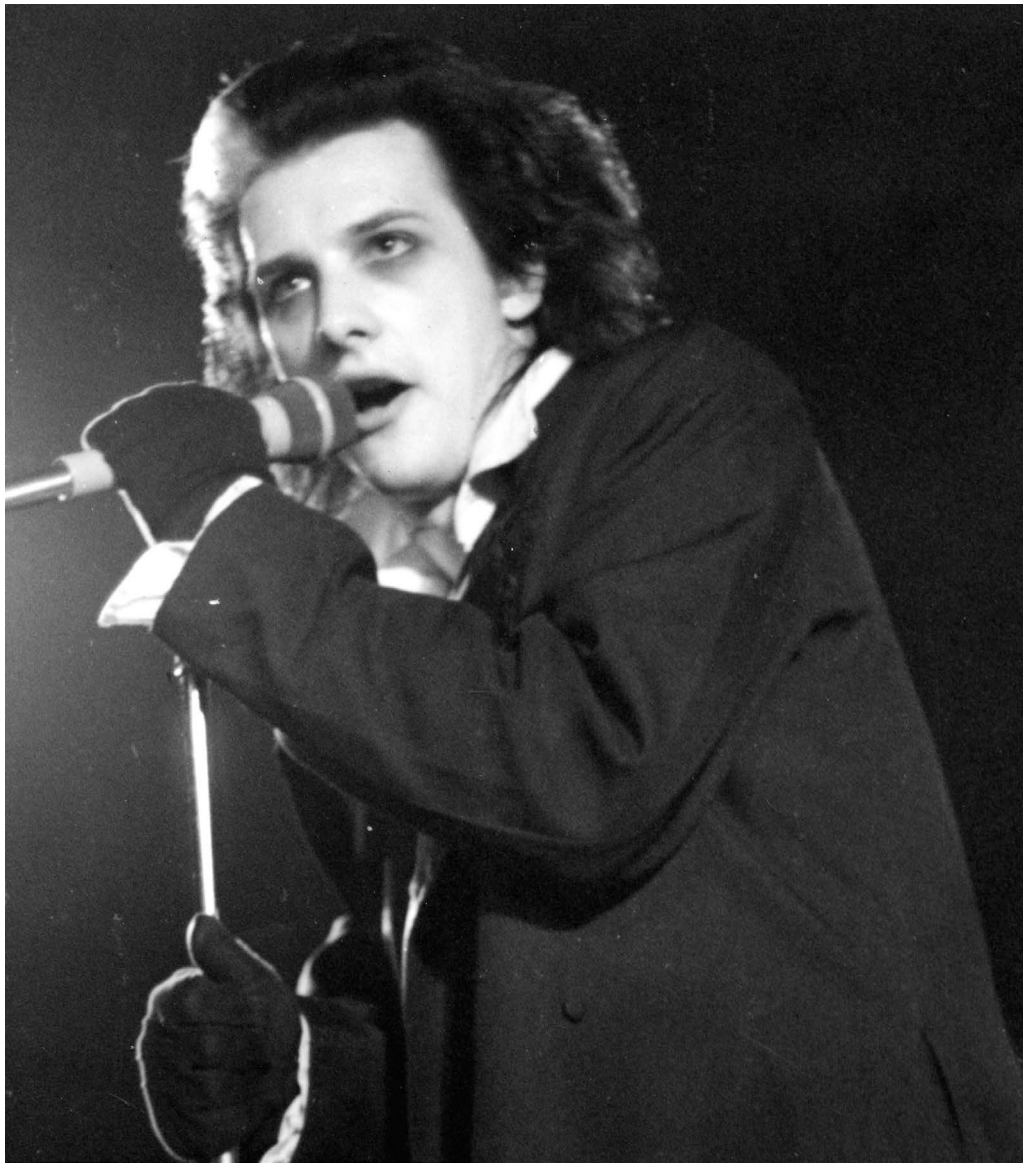
Postpunk was an instinctive progression all around the world. In Greece, Anta Labara, from the band Villa 21, found that the genre was particularly gratifying because of the atmospheric melodies, resourceful use of synthesizers, and dark, and often depressing, lyric themes. George Scordilis, of the band Split Image, had never heard Joy Division prior to forming his band and quickly realized that he shared the sentiments of other international musicians, unbeknown to him. "The atmosphere, the melodies, and the obscured melancholy made it attractive to us," says Scordilis about Joy Division. "It was like someone heard the music in our minds." Certain bands such as Siouxsie and the Banshees, The Sound, Christian Death, 45 Grave, and The Cure were all forerunners of the new movement. Their importance and influence is undeniable; fans often remember their initial reactions upon hearing those pivotal bands as a monumental occasion in their lives.

Despite all this, the band Bauhaus is the true grandfather of the scene and influenced many of the original postpunks in their visual and musical decadence. The singer Peter Murphy, with his onstage theatrics, pallid face, and emaciated frame, defined the movement. He was not just something to watch, but something to listen to, says Simon Reynolds: "What came out of those luscious lips was pretentious and preposterous, an overblown farrago of sex and death, religion and blasphemy, uttered in a voice that virtually cloned that of David Bowie."[8] Bauhaus' 1981 album *Mask* hints at this spirit of the underground and its transition into pure dramaticism:

> Transformation is invested
> With the mysterious and the shameful.
> While the thing I am becomes something else
> Part character, part sensation.[9]

Murphy and his army adopted Bowie's passion for poetics and drama – Bauhaus obtained all the elements the proto-punks were looking for. Britain-based Stuart Swift describes his first experience of Bauhaus: "I chanced upon a small unknown band from Northampton. There was a small group of fans at the first gig that I went to. We all seemed to have a very similar aesthetic. White faces, heavy makeup. Dark clothes and a hint of 'the Victorian' around us. The band? Bauhaus! The stark white lights, stripped down black stage. The beauty of Pete Murphy and Daniel Ash. The crushing sound and of course a song about 'Bela Lugosi.' I was hooked. The single song 'Dark Entries' was for me a call to arms!"

Aside from visual theatrics, postpunk's sound had shed punk's clangor and transformed it into a hollow lullaby complete with strong, echoing tribal drums, flanging guitars, and funereal synthesizer layers. Technological experimentation, sampling, and reassembly came about through the use of computers, synthesizers, and drum machines. In return, these developments



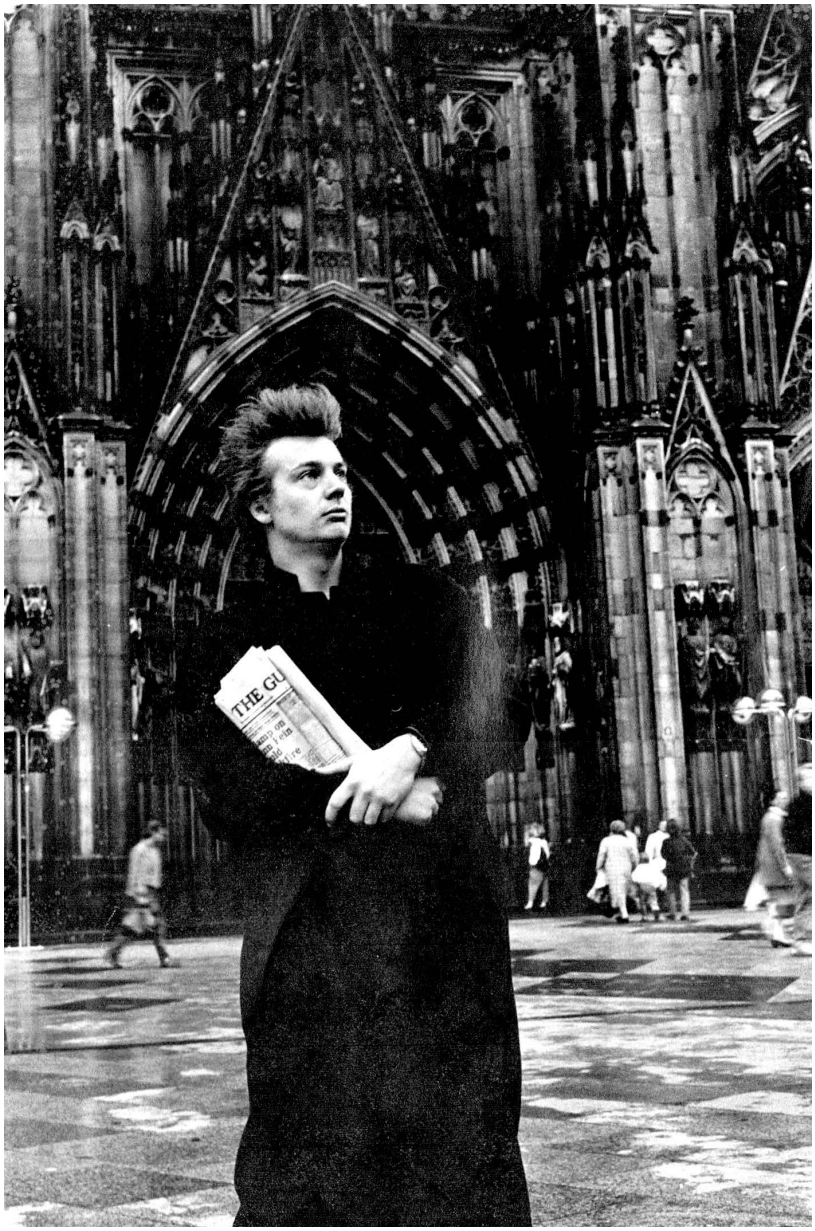
Dave Vanian of The Damned
Early 1980s, US
Photograph by Devorah Ostrov

Marc Ickx of A Split Second
Late 1980s, Gothenberg, Sweden
Courtesy of Marc Ickx

enhanced the sound of space and atmosphere. The advent of recording technology enhanced the progression of postpunk music drastically: four-track recorders in bedrooms became the digital interface MIDI and limitations in recording ended. Now, a computer could control a whole studio and provide new means of sound exploration that had previously been impossible.

French band Opera de Nuit realized that they had found their niche when their scope expanded to include technology. Band member Azzedine Amrani reflects: "Our sound was not really [precise]. No money came back to us, only a bit. But beers and the energy were there. Then, The Cure came to our ears; therefore we started to turn into coldwave music with brand new instruments [such as keyboards and drum machines]." The musical exploration and futurism afforded by technology was a new skill to be mastered. Because of this, the possibilities of sound manipulation became infinite. Clan of Xymox, from the Netherlands, relied heavily on computer experimentation. Pieter Nooten believed that technology was an essential contributor to their success: "Our biggest motivation was finding the right combination between innovative new electronics and original guitar sounds." With the confidence in technology, Nooten and Clan of Xymox embraced electronic advancement in order to create iconic records such as *Medusa* in 1986. "We used the latest and newest electronic devices, like the first samplers. In this way we were able to experiment with homemade sounds." Former bandmate Anka Wolbert continues: "We were all multi-instrumentalists and used the computer as a tool and as a renewal of music."

No longer bound to the traditional instrument setup, a recognizable sound from synthesizers such as the Minimoog, Sequential Circuits Prophet 5, and the Roland Juno-60 came into play with electronic-based bands. Industrial bands such as Severed Heads, Einstürzende Neubauten, Skinny Puppy, and Cabaret Voltaire took technological exploration further by splicing samples from movies or recording sounds of hammers, saws, and drills to create songs. Samplers such as the Akai S950 and Ensoniq Mirage became an essential resource for creating avant-garde sounds. It was a typical



Harry of Inca Babies at Köln Cathedral, West Germany
November 1986, UK
Courtesy of Harry Stafford

Rozz of Christian Death at the Axiom
1989-90, Houston, Texas, US
Photograph by Marc Goodner

scenario that many bands lacked a real drummer and most used drum machines such as Roland TR-707, Roland TR-808, and, later on, the Alesis HR-16 – all with massive reverb. The echoing snare hit became a universal trend and is most famously heard in The Cure's hit, "A Forest" from 1980.

Clearly, the specific postpunk sound had penetrated the hearts of those with a penchant for melancholy. Angelo Bergamini was enthusiastic about postpunk in the late 1970s because of its more romantic, and even spiritual, aura when compared to punk. "Some keyboards started peeking out hither and yon, after the ethnic cleansing punk bands made against synths … I perceived a chance to mix rough underground sounds with synths and keyboards. So, Kirlian Camera took some shape right in that period, trying a little to turn guitars into synths and killing traditional drums in favor of prehistoric drum machines." In its formulaic years, the movement allowed for creativity and experimentation to flourish: the outsiders had found a home. •

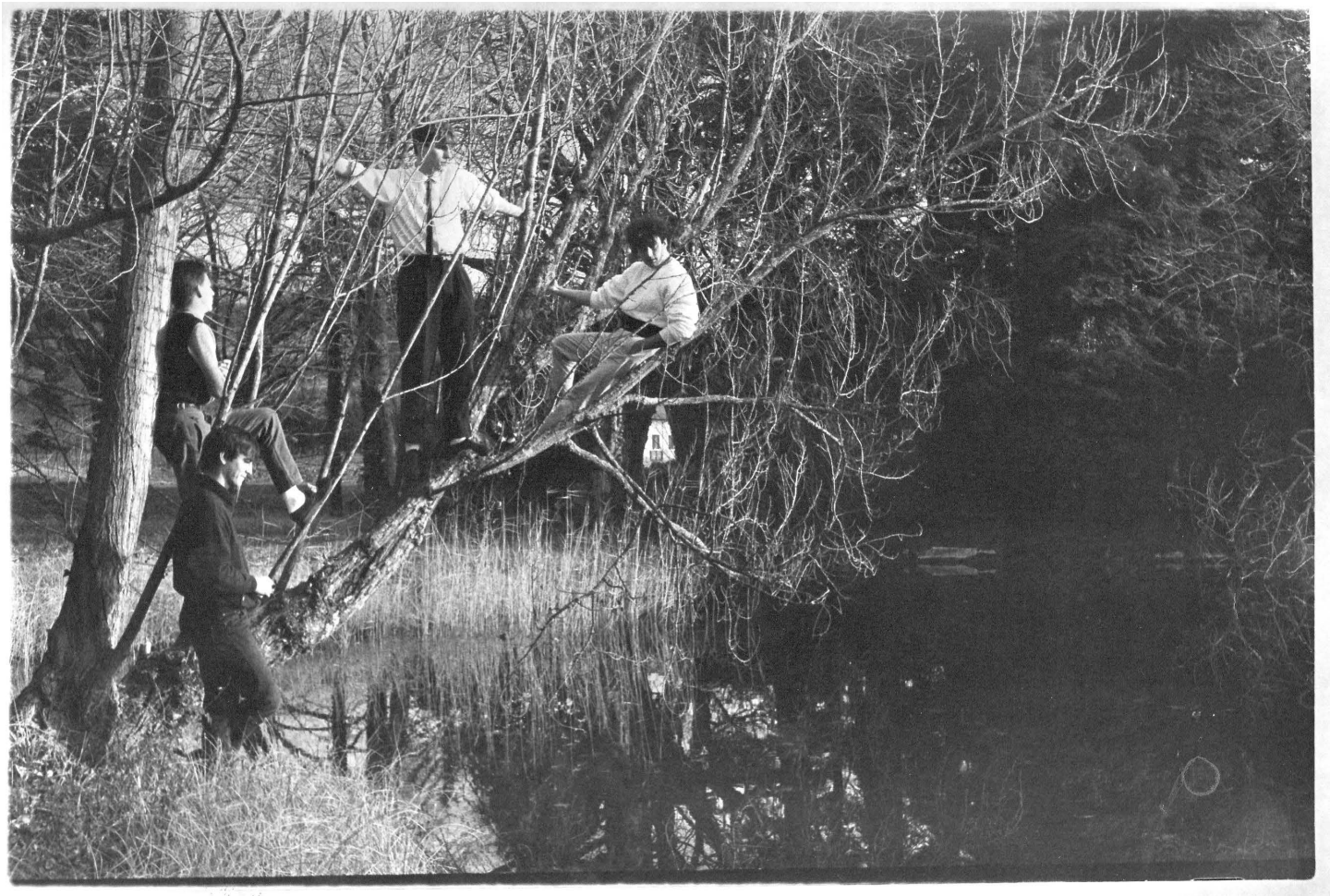
Anta Labara of Villa 21
1989, Greece
Courtesy of Anta Labara

Top: Bauhaus at Top Rank
November 2, 1981, Brighton, West Sussex, UK
Photograph by Suezan Skelton

Below: Stuart Swift
Early 1980s, UK
Courtesy of Cassandra Hipwell

Top: Clan of Xymox
Netherlands
Courtesy of Pieter Nooten

Below: Milli of **Kuudes Tunti** playing an ARP Axxe synthesizer
Early 1980s, Finland
Courtesy of Jukka M. Tuutti



Opera De Nuit – Franck, Jef, Erick, Richard
November 1983, France
Courtesy of Azzedine Amrani

SPK live
Courtesy of Sinan Revell

Kirlian Camera's Angelo Bergamini and Simona Buja
1982, Parma, Italy
Courtesy of Angelo Bergamini

BEHIND THE IRON CURTAIN

The transition from punk to its darker predecessor occurred down two major paths for those behind the Iron Curtain. One segment focused on a raw and heavy sound – a clear derivative of punk – much like Killing Joke's iconic sound. There was also the new wave music sensation. One specific act named Siekiera (Polish: ax) became legendary because of their new wave 1986 album *Nowa Aleksandria*. The band Paraf from former Yugoslavia became well known for their postpunk album *Zostave* (Slovenian: flags) in 1984. *Zastave* was produced with the help of Aldo Ivančić, a member of Borghesia, another Slovenian band who had gained international success when they signed to the United States-based Wax Trax! Records.

Eastern European countries were drawn to synthpop and loved Depeche Mode in particular because they had played behind the Iron Curtain for the first time in July of 1985. Ever since that performance, Depeche Mode had a heavy influence on Eastern European fans, which en route reflected in the music generated from that region. Bonanza Banzai was called the "Hungarian Depeche Mode" while Russian bands Biokonstruktor and Technologiya reflected Depeche Mode's synth-heavy sound. Even though the West inspired their musical style, many bands based their songs around domestic issues and sentiments of their nation. An economic backlash in the Soviet sphere was apparent in the late 1980s, almost a decade later than Europe's struggle with economic issues and high unemployment rate. A darker sound was embedded into the music as a reaction to social and governmental problems and, therefore, hopelessness was reflected in the alternative scenes of Eastern countries.

THE SOUND, THE LOOK

Despite the small postpunk scene in Eastern European countries, they were influenced by acts such as Joy Division, Siouxsie and the Banshees, Christian Death, The Cult, Killing Joke, The Sisters of Mercy, and The Mission. However, gaining access to Western bands and products was not a simple task. Music was only heard when cassette tapes and music magazines were sent to them by Western friends. Small underground shops carried some releases under the counter in secrecy, as Mátyás Attila of guitar-based darkwave band F.O. System ("Fuck Off System") recalls. In Russia, LPs were sold with a heavy markup in the black market – one vinyl could cost half of an average weekly salary. F.O. System wore band merchandise, leather jackets, and pointy boots, all items that were not easy to find in the East. "Once a year, we were allowed to travel to the West – usually to Berlin – and we could buy these items for ourselves and our friends," says Attila. "Spending was limited, as we were only allowed to bring a certain amount (fifty dollars per person those days) of Western items to the country." Postpunks in Hungary, for instance, were afraid to dress "darkly" because of the intolerance from others towards anyone who looked different. They also did not have money to spend on makeup and clothes. The Hungarian toned-down sense of dress was seen in the club called Fekete Lyuk (Hungarian: black hole*)* in Budapest, a look that was minimal but still dark. "Maybe that our somewhat minimal appearance was the result of our everyday lives," says Attila. "Here everything was a little bit grey." In Russia, the extreme dress of the West had not been adopted. There was a lack of androgyny as the majority of the scene was rock-oriented and quite masculine. However, the use of kohl-lined eyes by men was a popular trend with bands such as Nautilus Pompilius and the punk band Grazhdanskaya Oborona (Russian: Civil Defense).

KINDER DER NACHT

Based on their appearance, punks and goths were considered a threat and rarely experienced acceptance, least of all by skinheads, *Gopniki* (Russian rednecks), and the regimes of their government. In the East German state, DDR, *gruftis*, and

punks were arrested because the Stasi, the East German government, feared they would act up *en masse* as a rebellious group and thus the Stasi marked them as potential threats in the top-secret "Stasi"-files.[1]

It was not only in the DDR that the government oppressed the alternative youth; there was obvious segregation in Hungary as well: "Politics in those times did not support alternative artists and those looking for new ideas," says Mátyás Attila. "Concerts often had strong police presence with some occasional brutality. Silencing bands was very common and we were under constant control and surveillance. All important underground events were reported to the political regime." The Russian government undertook several actions towards alternative youth through acts of extremism. The severity of intolerance depended on how different and "Western" one looked and also how anti-Soviet one's ideologies supposedly were. Often, these criteria were nonsensically used. For example, Durnoje Vlijanije's drummer was once arrested for wearing black. Other punishments ranged from being forced to quit music, get a haircut, kicked out of school, or even sent to prison, an asylum, or the army.[2] Many youths, after the fall of the Soviet Union, began taking drugs regardless of their promise of freedom. It was not uncommon for teenagers to commit suicide or overdose as a reaction to a hopeless future.[3] ◆

NOTES

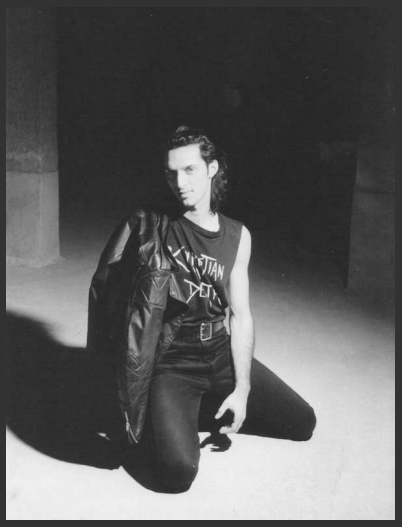
1 Bundesbeauftragte für die Stasi-Unterlagen, ***Kinder der Nacht – Unangepasst und Überwacht,*** 2013.

2 James Shingler, "Rocking the Wall: East German Rock and Pop in the 1970s and 1980s," ***The View East: Central and Eastern Europe, Past and Present***, July 15, 2011, http://thevieweast.wordpress.com/2011/07/15/rocking-the-wall-east-german-rock-and-pop-in-the-1970s-and-1980s.

3 Special thank you to Anonymous for additional Hungary information and Sviatoslav Kaverin for information on Russia.

F.O. System
1987, Hungary
Courtesy of F.O. System Archive

Vim Kola of Paraf
1984, Ex-Yugoslavia
Courtesy of Stražarni Lopov



Mátyás Attila
1987, Hungary
Courtesy of F.O. System Archive

Everyday is Halloween

Among the throes of early postpunk bands, the scene grew in strides. Postpunk had been experimenting with sound and latched onto an atmospheric echo and a dramatic, sinister aesthetic to match. Punk's influence had dissolved into a mysterious shadow and a dark chasm had emerged. The attitude is echoed in the lyrics of Ministry's track "Everyday is Halloween:"

> Well I live with snakes and lizards
> And other things that go bump in the night.
> 'Cause to me everyday is Halloween,
> I have given up hiding and started to fight.[10]

The year 1982 was pivotal in the strengthening of goth's foundation. Darker elements, steeped in the macabre and the horrific began to take center stage. Cassandra Hipwell from Leeds, United Kingdom describes the fast-paced movement of the time: "Back then we didn't have a set image as to what goth looked like, we were making it up as we went along. I don't know how we ended up with hair looking the way it did as no one said that's what a goth should look like, it sort of evolved as an image over a year or so. Suddenly we were all in black with huge spiky hair."

In June of 1982, the Batcave in London, United Kingdom opened and became a landmark in goth's formulation. However, a sprouting of dark communities outside of the United Kingdom, such as in Helsinki, Finland, thrived on similar elements. As a response to the new romantic club scene, the community played up the dark and ghoulish horror theme. Mrs. Fiend of Alien Sex Fiend, one of the premier bands from the Batcave era, recalls the transition:

> When we started out in 1982, as far as we could see – and we were living in London so I think we'd have noticed if it had already been existing – it was still mostly punk plus some alternative bands until The Batcave club kicked off; the imagery, the black clothing – Nik and I were dressing in black already by that time – all that stuff seems to have started from there. Although … there were dark precursors like Bauhaus, they were classed as "alternative." It wasn't a scene as such until after The Batcave and we were basically picked up by the people that went there as being "the band of The Batcave."

According to the Fiends, Batcave music gradually transitioned into the term "goth," which subsequently coined Alien Sex Fiend and other original Batcave bands as "goth's pioneers." Additional Batcave acts such as Danielle Dax, Zero Le Creche, and Specimen took derivatives of the onstage dramaticism from Bowie and Murphy and reassigned them to more horror movie-type aspects while adding bits of flair to the overall effect. With dramatic song titles such as "R.I.P." and "Beauty of Poison," the macabre element of such bands was emphasized lyrically in conjunction to their visual antics. At times campy but raucous, the Batcave genre, the early flickering of goth, gained tabloid status and momentum during that time.[11]

With the emergence of Batcave-style goth, there was room for additional innovation – it was time for something more serious and refined in the genre. And in 1984, there was one band that added a new component to goth subculture. Myk Jung of The Fair Sex recalls the entrance of The Sisters of Mercy into the scene: "I remember visiting a concert of a young and unknown band in Newcastle upon Tyne in July 1984. There for the very first time, I dived into the sound of flanger-guitars and typical postpunk-flair within a concert situation – and moreover, the musicians with their goth-like styled black hair made a huge impression upon me! After returning from England I looked at the German Independent Charts – and I discovered on [the] number-one position a band that was unknown to me hitherto; the band was named The Sisters of Mercy." Defiantly using the label "goth," but perfect for the connotation, The Sis-

Kim and **Val** in the cemetery
1983, US
Photograph by Susan Richman
Courtesy of Valerie Vaughan

Top: Danielle Dax
October 1983, UK
Courtesy of Mick Mercer

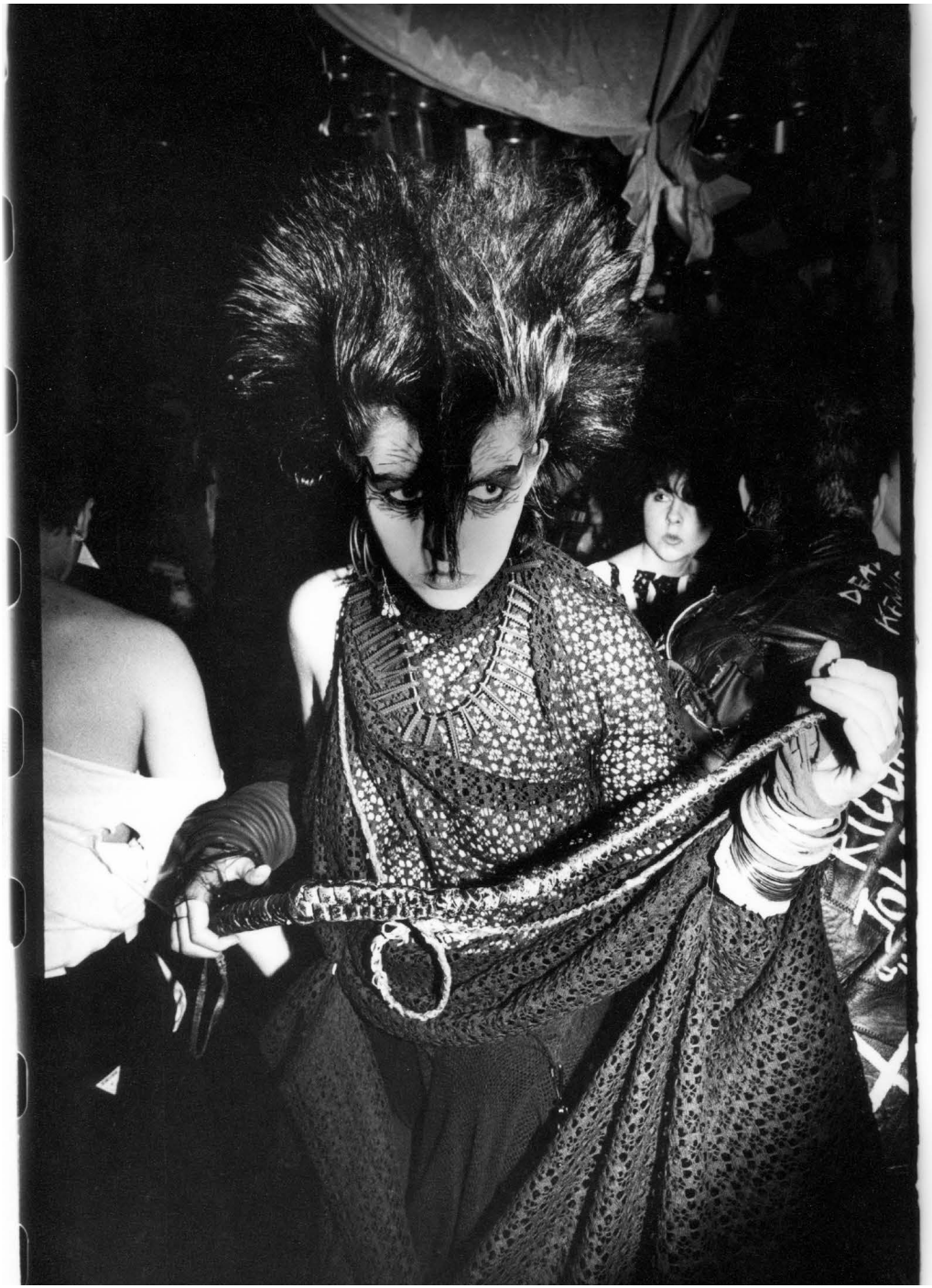
Below: Fans at a Sisters of Mercy Convention
1988, Leeds, UK
Photograph by Andrew Bayles

ters of Mercy grasped onto rock attributes but wove drum machine patterns and chorus synthesizer sounds throughout their dark, gloomy songs. Their drum machine, originally a Boss DR55, actually received member status under the name "Doktor Avalanche," clearly indicating that the machine was an indispensible contributor to The Sisters of Mercy sound. Steve Pegrum believes that the 1985 release *First and Last and Always* is perhaps the marker as to the moment in which postpunk actually became goth. However rock'n'roll, Andrew Eldritch and his band adhered to the goth idea of dramaticism by embracing black clothes, sunglasses in the dark, and fog machines during performances. Lyrics from *First and Last and Always* secure The Sisters of Mercy as the earliest prominent player in the lasting power of goth.

> See a place and a dream of the dead days
> A following lost and blind.
> Cross my heart with silver
> Here's the key behind.
> Seems like twenty-five years of
> Ever after ever more, more, more.
> Seems I wore this face for you
> Far too long before.[12]

The mid-1980s marked the peak of the goth scene; it had blossomed into a dedicated community of bands and their audience, both completely enthralled by the mysticism of the music. Around 1985, a revolution in instruments and sound equipment appeared that created a new standard in terms of sampling and recording.[13] It was then, at the genre's apex, that the diverse sounds began to drastically divide. Rock-oriented bands began looking back to 1960s psychedelic rock while the futurists began refining studio production tactics with their computers and synthesizers. Labels such as 4AD supported the careers of synth-heavy bands such as Clan of Xymox and Cocteau Twins, while independent bands began to recoil against anything remotely pop or danceable.[14] These differentiations slowly initiated the beginning of the end of postpunk and goth as a genre. Between the commercial success of certain goth bands and the division of the community, a deeper incision started to form. •

Flyer and Ticket from Alien Sex Fiend's first ever show at The Batcave; December 11982, UK
Artwork by Nik Fiend
Courtesy of Alien Sex Fiend



Llori Patterson at The Batcave
1984, London, UK
Photograph by Pierre Terrasson

"Ignore The Machine" cover photo shoot,
L to R: **Mrs Fiend, Johnnie HaHa, Nik Fiend** and **Yaxi Highrizer** (holding Loony the Cat)
Summer 1983, UK
Photograph by Linda Rowell
Courtesy of Alien Sex Fiend

This Corrosion

In the late 1980s, the goth scene had begun to diverge. The spirit that once drove goth to flourish had dissipated, and opposing genres emerged in the forms of gothic rock and its electronic counterpart, with subgenres of industrial and electronic body music (EBM). The desire to progress and experiment that had tenuously held together the many facets of the postpunk scene had finally been exhausted. Traces of futurism remained among electronically focused music, a segment divergent from the guitar and drums of gothic rock.[15] Industrial and EBM found solace on the dance floor, fueled on beats and rhythms, all founded on computer technology. But the separation between the two was so corruptive to the goth scene that the heroic phase of the movement finally ended.[16] Diversity in the postpunk and goth sound no longer brought strength to the alternative community; instead it caused its members to disband.

This transition represented a decline to some, but to others it was a breakthrough. The shift from futurism to retro and the subsequent desire for authenticity of traditional instruments were upheld in the reincarnation of 1960s psychedelia. Reynolds claims that postpunk had once been "impure, mixing up black and white, celebrating the eclectic, the hybrid, the polyglot"[17] and that this had only enhanced its allure. But in its transition, purity and simplicity became the norm for the gothic-rock sound. The 1960s rock influence was crucial during this period and manifested itself in emerging bands of the time. With the aid of bands such as The Cult, The Mission, and Fields of the Nephilim, gothic rock was born. Aesthetics began to alter in style, but a hunger for dramaticism remained. Myke Hideous found his love for the movement because of gothic rock's specific aesthetics:

> I was in a vintage record store and my friend pulled out an album of a band called Fields of the Nephilim and said to me, "Look Myke, these guys wear hats like you," and the rest is history. For me personally, it wasn't just about the look of five Brits in that band wearing dusty, black clothing and cool, Spaghetti Western hats. The music reached me in a way the death rock scene hadn't … In a way, it was as if my musical taste had grown up. It was the concept of what gothic rock was all about: death, end of the world kinda stuff, black clothing expressing a personal view of a black world.

The Fields of the Nephilim retained the imagery of The Sisters of Mercy but had modified, hardened, and ramped up the intensity.[18]

For better or worse, members of the scene observed a change in music, fashion, and attitude. By 1986, many of the original independent goth bands had become mainstream successes. According to Steve Pegrum, the line-up on traditional festival bills such as Reading Rock Festival was a good indicator of a band's commercialism and profitable achievement. Because many underground bands had established successes, the fan base began to alter and mainstream labels took notice. Nik Fiend discusses: "I think as time passed, record companies started to see that something was going on, some sort of 'dark movement' that was refusing to go away despite that early negative press attitude … Then major labels [in the United Kingdom] started off smaller labels who could – within the rule book – be called 'independent' and therefore get their records to appear in those charts, so the majors started taking over the independent charts and they didn't mean the same anymore." The once-pure goth waters had now been poisoned.

The year 1987 is one in which, many people say, the goth scene witnessed its final nail-on-the-coffin, so to speak. Two German bands cited this year as the beginning of the end. Nigel de Gray of Marquee Moon says, "By 1987 'the Eighties' were over as far as we were concerned. By then the scene had lost its direction." Myk Jung concurs: "Around that time I felt

Myke Hideous of The Empire Hideous
Propaganda Magazine, 1988, US
Photograph by Trecye Cilona
Courtesy of Myke Hideous

Top: The Naked and the Dead at St. John's Cemetery
July 1985, New York, US
Photograph by Sue Fasolino
Courtesy of Greg Fasolino

Below: Fuzzbox
Photograph by Rovert Lagendijk

less excitement listening to bands – even the bands that I appreciated very much! Some of them appeared [to be] seeking for new musical paths to be trodden … but none of these new paths seemed very convincing to me." Obscure acts either tried to be more commercially viable or disappeared altogether.[19] Gothic rock, postpunk's prodigy, was certainly more commercial than the atmospheric tribal rhythms and experimental synth laments of its predecessors.

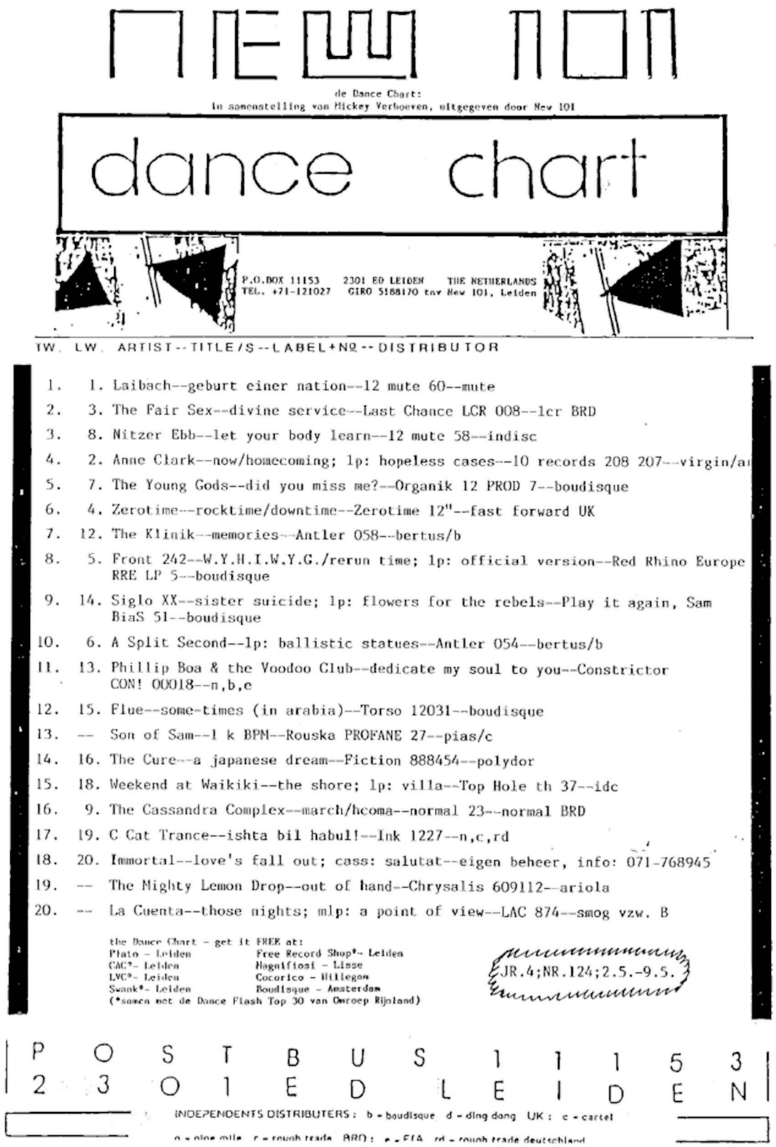
The onslaught of MTV and Top of the Pops ramped up the successes of certain bands and, in turn, the visual aspect of the goth look. John Ares from New York City believed that the second half of the 1980s was less focused on being different and more about "mimicking their favorite bands from the time." Of course, the accessibility of goth records, clothing, and accessories became more feasible, thus insuring that the exclusivity of the community ended. Stuart Swift says, "For me the descent into a uniform of Mohican haircut, leather jacket, and bondage trousers was a tragedy and [a sign] that [the] great youth movement was over." But it was also the time when goth became truly global with many bands and scenes emerging around the world.[20] Despite mainstream society aberration of goth, more underground bands found a home on the television circuit, which enabled globalism but simultaneously stripped away the intimate family-feel of the underground community.

However, some bands never found international success because of a lackluster cultural mentality and a debilitating music press. Underappreciated bands, despite their talent, never found their niche outside of the local music scene. Adolfo Barbara of the Spanish band Seres Vacios regrets: "The scene changed drastically, from the second half of the [1980s], in part because the bands with most success became very commercial and [there was a] lack of support both from the institutions and from the Spanish musical industry. It was as [if] we had to constantly prove that rock music could be profitable." Another key reason for the limitation of local success was the language factor. English-speaking bands achieved worldwide status while other languages were less viable simply because of their specificity. While German and French acts met some widespread European crowds, bands from countries such as Spain, Russia, Hungary, Finland, Poland, Italy, Greece, and Japan were only heroes of their own scene.

By the end of the 1980s and in the early 1990s, the movement shattered: new genres of grunge and techno formed and altered mindsets instantly. Marc Ickx explains: "All the clubs that have been thriving on postpunk and industrial music became virtually extinct as far as I know. Clubs were now reserved for the new dance crazes moving from house to techno and the likes." Oliver Chesler, a New York City club goer, experienced the movement's immediate death in 1989: "For most of that year, and years before that, when you went to an industrial club you knew what you were going to hear. [Front 242's] 'Headhunter,' A Split Second, some new beat with a few guitar bands such as The Sisters of Mercy mixed in. I remember exactly where I was when techno hit … It was different. Very different. Louder, stronger and it just seemed very, very new. It was over. Within months I couldn't find any new EBM releases in any record stores."

Its death was quick and efficient – clubs immediately turned away from the underground sounds of goth and industrial. Perhaps as a reaction to the alternative psychedelic rock movement, the backlash was inevitable. Pop and dance had reemerged once again as they had during the new romantic movement of the early 1980s. A lack of creativity and the multitude of poor copy bands pushed the goth genre to its precipice. Change was unavoidable; the scene had made a successful tryst before the onslaught of a new sound, only to be lost again; its black flag hanging limp in the wind. •

Mid-to-late 1980s, Bavaria, Germany
Photograph by Stefan Alt



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New 101 Dance Chart
Late 1980s, Germany
Courtesy of Endless Records and The Fair Sex

Oliver Chesler at the Love Machine
1989, New York City, US
Courtesy of Oliver Chesler

NOTES

1 Sexbeat, "Sexbeat," *Batcave: Young Limbs and Numb Hymns*, 1983, London Records.
2 The following books are recommended for further reading about the postpunk and goth movements: *Rip It Up and Start Again: Postpunk 1978–1984* by Simon Reynolds and *Goth: Undead Subculture* by Lauren M.E. Goodlad and Michael Bibby.
3 Anka Wolbert, interview by author, trans. by Marloes Bontje, March 9, 2013.
4 Pete Europa, interview by author, December 2, 2013.
5 Ibid.
6 Ivy Vale, interview by author, August 3, 2013.
7 Sean Chapman, interview by author, February 19, 2013.
8 Simon Reynolds, Rip It Up and Start Again: Postpunk 1978 – 1984 (New York: Penguin Press, 2006), 359.
9 Bauhaus, "Mask," *Mask*, 1981, Beggars Banquet.
10 Ministry, *"Every Day is Halloween", Twelve Inch Singles (1981–1984)*, 1987, Wax Trax! Records.
11 Steve Pegrum, interview by author, July 30, 2013.
12 The Sisters of Mercy, "First and Last and Always," *First and Last and Always*, 1985, Merciful Release.
13 Marc Ickx, interview by author, August 16, 2013.
14 Reynolds, 395.
15 Ibid.
16 Ibid, 390.
17 Ibid, 391.
18 Pegrum.
19 Darrin Huss, interview by author, July 11, 2013.
20 Pegrum.

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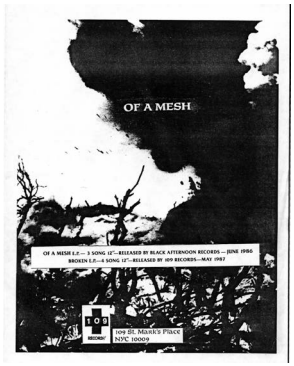
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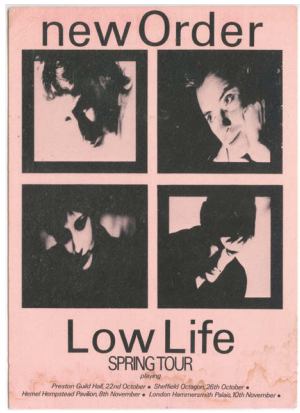
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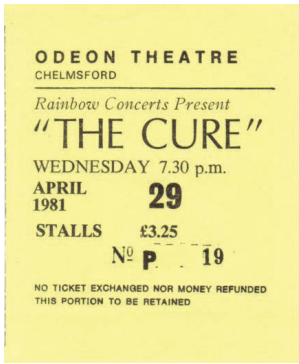

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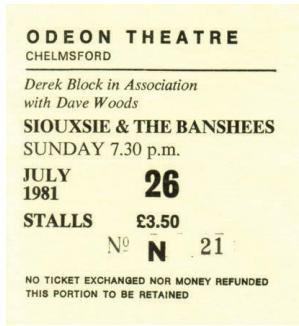

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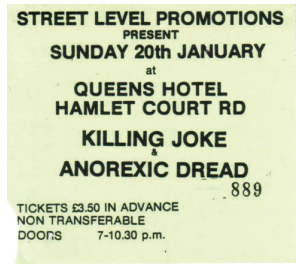

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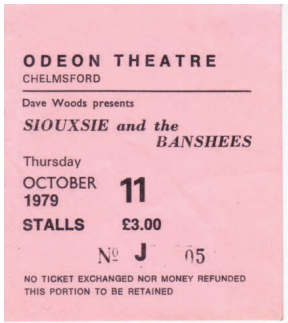

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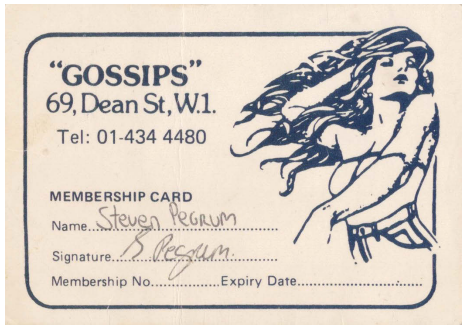

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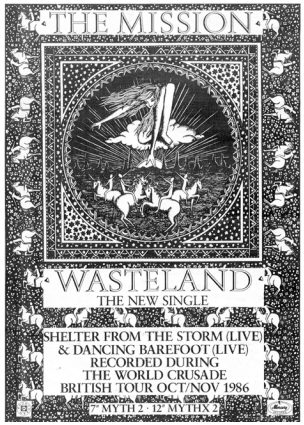

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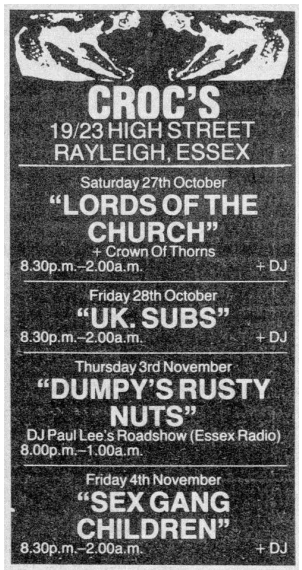

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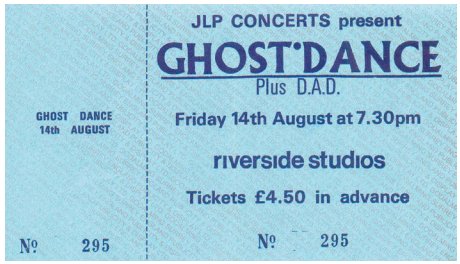

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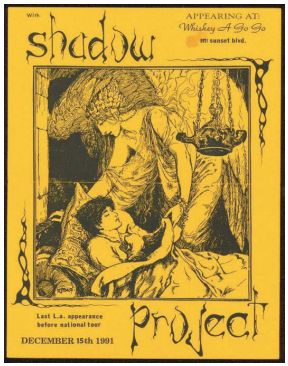

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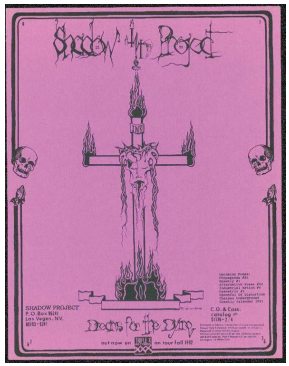

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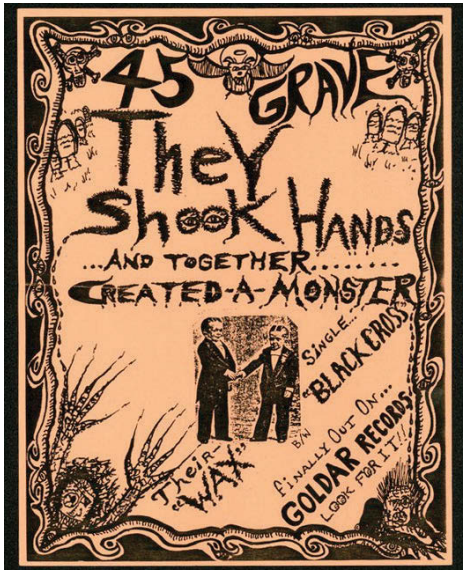

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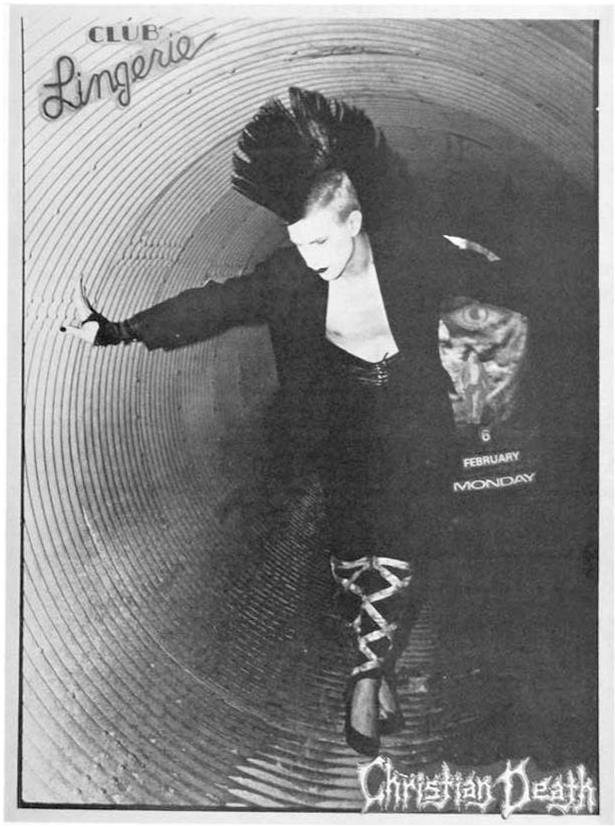

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MEMORABILIA – CAPTIONS

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1 **Ticket stubs**; Germany; Courtesy of Endless Records

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2 **The Kronstadt Uprising** – Live at The Knife Club, Pier Hill, Poster; Saturday February 8, 1986, Southend-on-Sea, Essex, UK; Artwork by Velda Pond; Courtesy of The Kronstadt Uprising Archive

3 **The Kronstadt Uprising, My Life Story, Meanwhile Yesterday** – Live at The Pink Toothbrush Flyer; October 17, 1985, Rayleigh, Essex, UK; Courtesy of The Kronstadt Uprising Archive

4 **Of A Mesh**; promo flyer, US; Courtesy of Athan Maroulis

5 **New Order**, promo flyer, US; Courtesy of Oliver Chesler

6 **Siouxsie and the Banshees** flyer and tour flyer, UK; Courtesy of Gary Loveridge

7 **The Sinyx + Reaction** – Live at The Grand Hotel Poster, May 30, 1982, Leigh-on-Sea, Essex, UK; Courtesy of The SouthendPunk.com Archive

8 **The Kronstadt Uprising, Hagar The Womb & Autumn Poison** – Live at The Basement Youth Club, Covent Garden Poster; August 21, 1982, London, UK; Courtesy of The Kronstadt Uprising Archive

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9 **The Lords of The New Church** Live at The Reading Rock Festival Flyer; Sunday August 24, 1986, UK; Courtesy of The Steve Pegrum Archive

10 **The Cure** Live at The Odeon; Wednesday April 29, 1981, Chelmsford, UK; Ticket loaned by The Dim Locator; Courtesy of The Southend Punk.com Archive

11 **Siouxsie & The Banshees** Live at The Odeon; Sunday July 26, 1981, Chelmsford, UK; Ticket loaned by The Dim Locator; Courtesy of The Southend Punk.com Archive

12 **Killing Joke & Anorexic Dread** – Live at The Queens Hotel; Sunday January 20, 1985, Southend, UK; Ticket loaned by The Dim Locator; Courtesy of The Southend Punk.com Archive

13 **Siouxsie & The Banshees** Live at The Odeon; Thursday October 11, 1979, Chelmsford, UK; Ticket loaned by The Dim Locator; Courtesy of The Southend Punk.com Archive

14 Steve Pegrum's **Gossips Club membership card;** Mid-1980's, UK; Courtesy of The Steve Pegrum Archive

15 **The Ramones** - Live at The Lyceum Ticket; Sunday February 24, 1985, London, UK; Courtesy of The Steve Pegrum Archive

16 **The Mission** – Live at The Underground Newspaper Advert, 1986, Croydon, London, UK; Courtesy of The Steve Pegrum Archive

17 **Ghost Dance** – Live at Thames Poly S.U. TicketSaturday May 14, 1988, London, UK; Courtesy of The Steve Pegrum Archive

18 **The Lords of The New Church** – Live at The Southend College of Technology Poster; Friday March 22, 1985, UK; Courtesy of The Steve Pegrum Archive

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19 **The Mission** – Wasteland Promo Flyer; 1986, UK; Courtesy of The Steve Pegrum Archive

20 **The Lords of The New Church** – Live at The Apocalypse Club, The Astoria Ticket; Friday June 17, 1988, London, UK; Courtesy of The Steve Pegrum Archive

21 **The Mission** (Still known as The Sisterhood at this gig) – Live at The Electric Ballroom Ticket; Thursday February 26th, 1986, UK. Courtesy of The Steve Pegrum Archive

22 **The Lords of The New Church** – Live at The Crocs Nightclub Newspaper Advert; Saturday October 27, 1983, Rayleigh, Essex, UK; Courtesy of The Steve Pegrum Archive

23 **Ghost Dance** – Live at Riverside Studios Ticket; Friday August 14, 1987, London, UK; Courtesy of The Steve Pegrum Archive

24 **The Lords of The New Church** – Live at The Electric Ballroom Ticket; Thursday, February 23, 1989, London, UK; Courtesy of The Steve Pegrum Archive

25 **The Kronstadt Uprising** – Live at The Grand Hotel Poster; March 3, 1984, Leigh-on-Sea, Essex, UK; Artwork by Velda Pond; Courtesy of The Kronstadt Uprising Archive

26 **Backstage Passes**; Canada; Courtesy of Katryna Rael and Judy Scully

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27 **Christian Death** flyer; 1984, US; Courtesy of Julian Velez

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29 **Shadow Project** flyer; 1991, US; Courtesy of Julian Velez

30 **Shadow Project** flyer; 1991, US; Courtesy of Julian Velez

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32 **Christian Death** and **Club Lingerie** flyer; 1984, US; Courtesy of Julian Velez

A NEW FORM OF BEAUTY

Spirit (We love our audience!)

The postpunk and goth scene, in the footsteps of the new romantics, belonged to those who were outrageously fashionable and forward thinking. Many were attracted to the community because of the acceptance of sexuality, gender, and appearance; there was a feeling of belonging, when in other aspects of life, they were outsiders. "It felt very freeing," says Jez Smith, from Seattle, United States, "after endless torment at school and from the general public for looking like a 'freak,' to be in an environment where I was accepted and there were others like me who shared similar tastes in music and aesthetics … It didn't matter if you identified as [being] straight, bi, or gay. It didn't matter if you were rich or a street kid. As long as you were genuine and accepting, you were generally welcomed."

A sense of family had formed within the postpunk and goth subculture based on the principles of freedom, discovery, and tolerance. Cassandra Hipwell describes her scene as well read, anti-violent, and supportive of those who were different. "There was a lot of androgyny and it was okay for a man to wear makeup; this created certain freedoms and broke down barriers." Despite the inherent sense of liberty, belonging in the community was a serious undertaking and became a lifestyle, so-to-speak. Postpunk and goth was not just another music genre but an ideology that dictated a unique behavior as well as a different dress code and a general perception on life.[1] As a member, the subculture was congregation, the club a steeple, the music a book of hymns or a passage in scripture.

The ability of discovering through aesthetics was important. "So many of us in our teens were trying to find our own identity, our own voice," says John Ares. "The fashion and style helped us to do that until we could figure out who we were exactly; until we knew what direction we would be going in." As an immediate identifier of the subculture, goths focused on dark elements that included grandiose hair, makeup, and clothes. It was here that dressing up was born – a method of shock tactics drawn from several influences. A synthesis of glam and punk was apparent in goth's raw glamor, a dirty decadence of black clothes, religious symbols, torn stockings, and skull iconography.

Onstage, visual presence transpired beyond clothing; the concert, mood, and aesthetics of a band were always intertwined with the music. Steve Pegrum says, "I am a great believer that artists should truly inhabit and perform their songs completely onstage, and sometimes a sense of theatre can truly engender a fantastic performance." Inspirations from the menace and theatrics of horror movies were popular means of appropriation to induce shock tactics onstage. Darrin Huss recalls Psyche's dramaticism: "We did things like fill an old synth with meat, and drilled it to pieces on stage." An element of the macabre became part of the live show, complete with skulls and skeletons to set the mise-en-place.

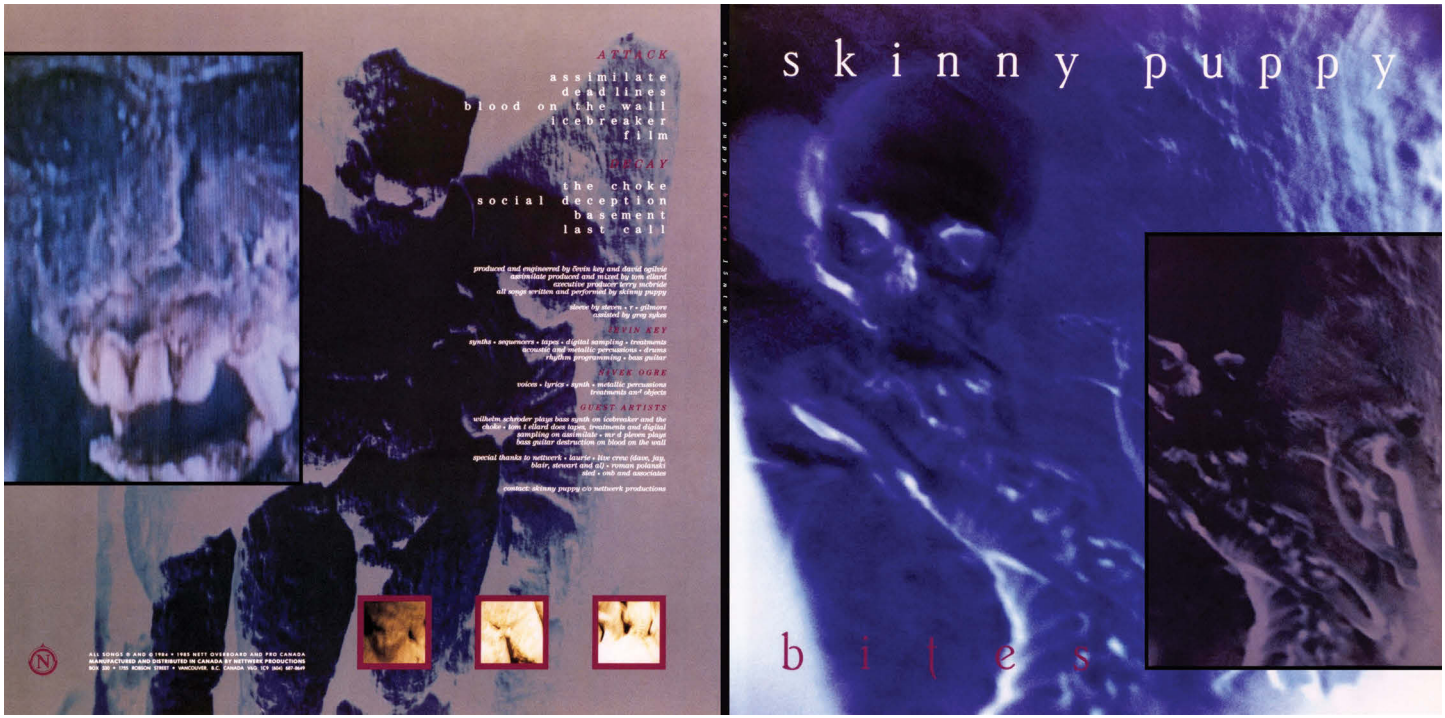
Aside from live performances, the visual art of albums, flyers, and videos were just as striking. Stark black and white motifs, blurred and distorted photos, and mythical or funereal imagery were prominent indicators of goth art. Steven Gilmore, a Canadian graphic designer for many Nettwerk label bands, and most specifically Skinny Puppy, wanted to inject an elegant interpretation of the macabre into the visual aspect of an album.[2] Skinny Puppy's 1985 release, *Bites*, features a skeleton in a grave on the cover – an overt nod to the macabre. Its inset image is a monkey taken from the iconic 1983 movie *The Hunger* that featured David Bowie as a vampire, thus intertwining the album art with other prominent goth indicators. Gilmore says, "Much in the same way as bands at the time sampled audio from movies, I sampled images." The appropriation of visuals and their distortion are reminiscent of Skinny Puppy's approach to music making. The 1988 album art of *VIVIsectVI* was composed in a similar manner. Continuing with the theme of skeletons, Gilmore describes *VIVIsectVI*'s design process: "My

SPK backstage
1987, UK
Courtesy of Sinan Revell

Page 53: Ana Curra from **Alaska y los Pegamoides** in the dressing room at the School of Civil Engineering
1982, Madrid, Spain
Photograph by Miguel Trillo

intention was to make something that looked otherworldly, a hybrid or vivisection of human parts. In this case I took a number of X-rays a friend had acquired for me (including one of my own) and I made a collage of them. The collage was then photographed on a slapdash homemade light table with a number of different color filters." The seamless scion of visuals and music established album covers as an essential component of a band's image.

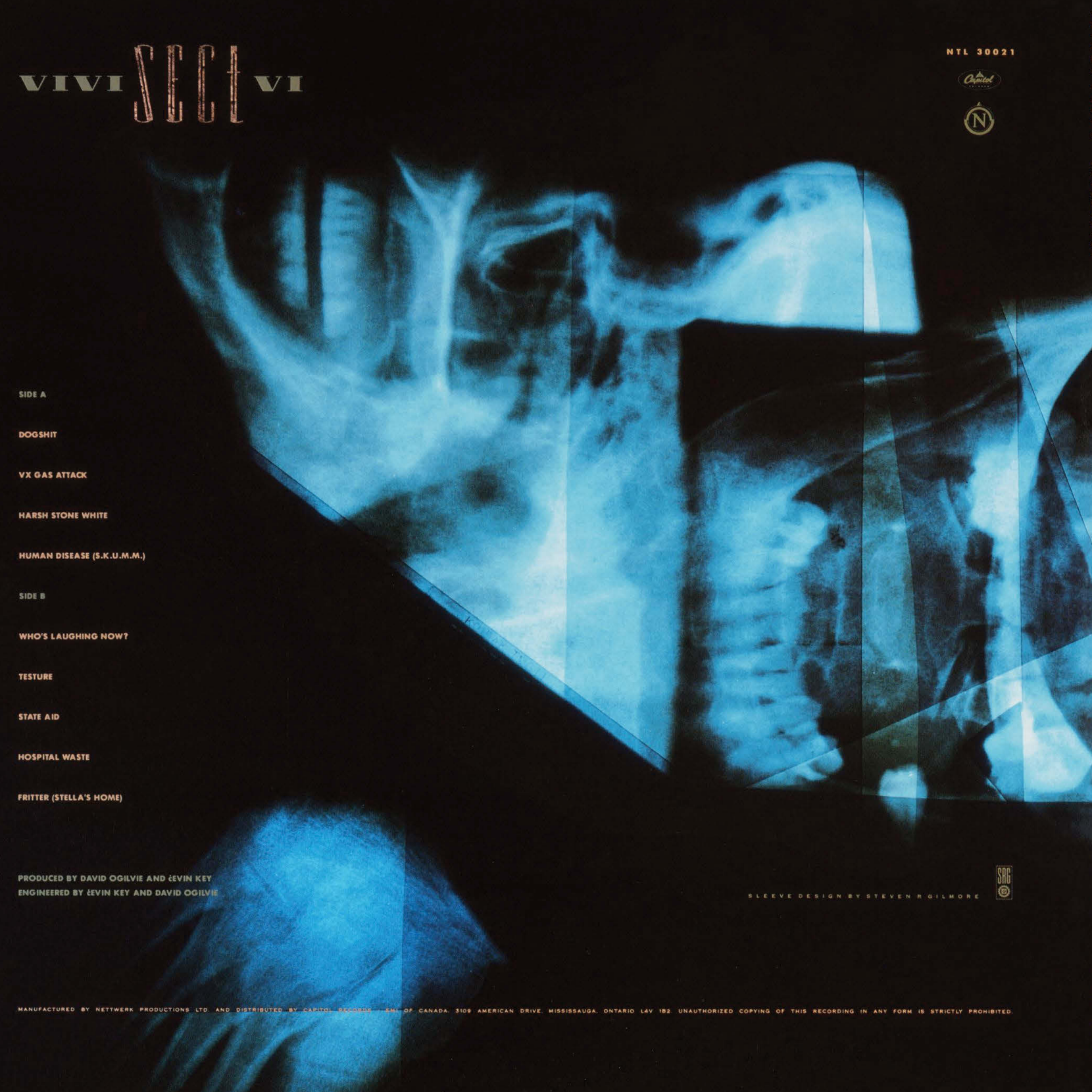
As a means of promotion, flyers and posters were often printed to spread the word about upcoming performances. A heavy do-it-yourself aspect derived from punk was brought into the production of flyers with hand-drawn illustrations alongside cut up photos and collages that formed an assemblage of goth iconography. Music videos carried a heavy visual aspect, embodying the dramaticism of the scene into a three-minute clip. For example, the 1981 Nervous Gender music video for "Cardinal Newman" was complete with overt masochism and blasphemy. The main death rocker, Valerie Vaughan, licked a crucifix while dancing in her lingerie, laughing while Catholic nuns poured hot wax on their victim. About the video, she says: "I think that it was filmed in the basement of a church downtown … all the people you see in the video either lived there or hung out there all the time. The crucifix that I'm carrying around in the video was stolen from a gravesite at the Hollywood [Forever] Cemetery [in Los Angeles]." Much like other visual art of the subculture, harsh color contrasts and dark, blurred, or grainy elements were essential components of goth's aesthetic embodiment. •


ATTACK
assimilate
dead lines
blood on the wall
icebreaker
film
DECAY
the choke
social deception
basement
last call
produced and engineered by kevin key and david ogilvie
assimilate produced and mixed by tom ellard
executive producer kerry mcbride
all songs written and performed by skinny puppy
sleeve by steven r. gilmore
assisted by greg sykes
DEVIN KEY
synths • sequencers • taxes • digital sampling • treatments
acoustic and metallic percussions • drums
rhythm programming • bass guitar
NIVEK OGRE
voices • lyrics • synth • metallic percussions
treatments and objects
GUEST ARTISTS
wilhelm schroder plays bass synth on icebreaker and the
choke • tom ellard does tapes, treatments and digital
sampling on assimilate • mr.d plays plays
bass guitar destruction on blood on the wall
special thanks to nettwerk • laurie • live crew (dave, jay,
blair, stewart and al) • roman polanski
sled • cmb and associates
contact: skinny puppy c/o nettwerk productions
ALL SONGS © AND ℗ 1984 • 1985 NETT OVERBOARD AND PRO CANADA
MANUFACTURED AND DISTRIBUTED IN CANADA BY NETTWERK PRODUCTIONS
skinny puppy
bites

Skinny Puppy – *Bites* (outside)
1986, Canada
Artwork by Steven R. Gilmore

VIVISECTVI

NTL 30021



SIDE A

DOGSHIT

VX GAS ATTACK

HARSH STONE WHITE

HUMAN DISEASE (S.K.U.M.M.)

SIDE B

WHO'S LAUGHING NOW?

TESTURE

STATE AID

HOSPITAL WASTE

FRITTER (STELLA'S HOME)

PRODUCED BY DAVID OGILVIE AND ČEVIN KEY
ENGINEERED BY ČEVIN KEY AND DAVID OGILVIE

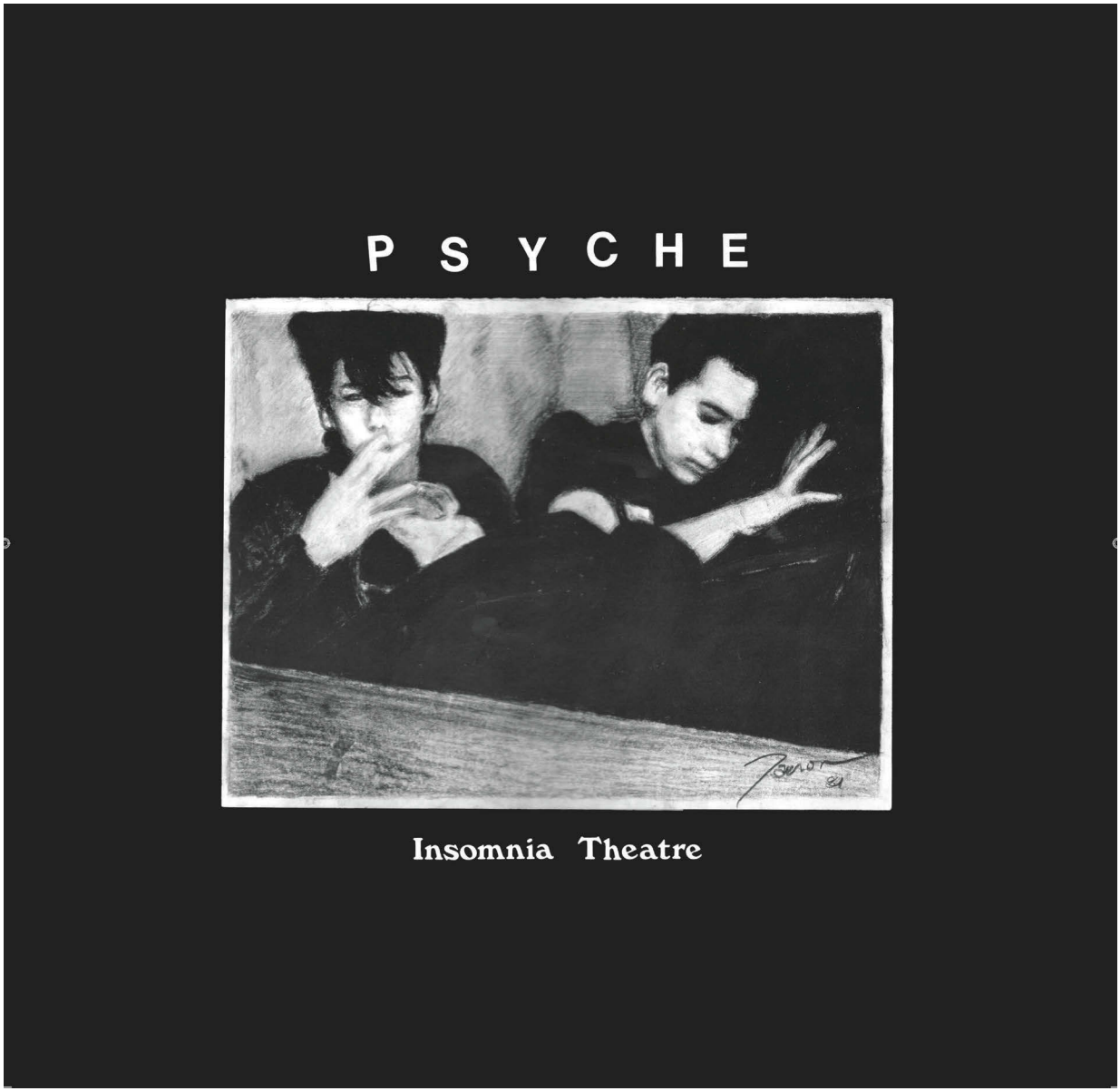
SLEEVE DESIGN BY STEVEN R GILMORE

MANUFACTURED BY NETTWERK PRODUCTIONS LTD. AND DISTRIBUTED BY CAPITOL RECORDS — EMI OF CANADA, 3109 AMERICAN DRIVE, MISSISSAUGA, ONTARIO L4V 1B2. UNAUTHORIZED COPYING OF THIS RECORDING IN ANY FORM IS STRICTLY PROHIBITED.

Skinny Puppy – *VIVIsectVI* (outside)
1988, Canada
Artwork by Steven R. Gilmore

Side One:
FLOWERS MELT AWAY
PASSIONS
Side Two:
CATHEDRAL IN ICE
STRANGERS ON A TRAIN
FAHRENHEIT 451
NICK FERRO ■ Percussion, Keyboards, Vocals
PETE LISA ■ Bass, Acoustic Guitar, Piano
SHELLY STEWART ■ Guitar, Acoustic Guitar, Vocals
ED E. ENZYME ■ Drums, Electronic Percussion
ATHAN MAROULIS ■ Voices, Sleighbells
All Songs Written and Produced by Fahrenheit 451 ©1986
Recorded at MIX-O-LYDIAN STUDIOS, Boonton, N.J.
Engineered by Don Sternecker
Magic Touch by Roger Moutenot
FAHRENHEIT 451 P.O. BOX 133 • MONTCLAIR, N.J. 07042 U.S.A.
Active Records • 247 South Main Street, Lodi, N.J. 07644
FAHRENHEIT 451 WOULD LIKE TO THANK: Jerry Rubino, Loop Lounge, Val, Robert Frain, Leigh Lust, Chic, Evelyn, Sharon and all who have supported us.
COVER BY FRANCISCO GOYA 1797-1798 "QUE VIENE EL LOCO" PRADO, MADRID
GROUP PHOTO BY PHILLIP SELBY • COVER DESIGNED BY ATHAN MAROULIS

Fahrenheit 451 – *House of Morals* front and back
1986, US
Courtesy of Athan Maroulis



Psyche – *Insomnia Theatre* (front)
1985, Canada
Courtesy of Darrin Huss

Sisters of Mercy Convention
1988, Leeds, UK
Photograph by Andrew Bayles

Merchandise stand at a Sisters of Mercy Convention
1988, Leeds, UK
Photograph by Andrew Bayles

Painted bird

Certain goth musicians were forerunners of the scene by inhabiting the blatant goth aesthetic and influenced how fans dressed. Siouxsie Sioux motivated many girls to decorate in Cleopatra eyes, dye their hair black and tease it to uttermost heights. Later on, Patricia Morrison became the poster girl with her long black hair and painted witchy claws. Bauhaus, Robert Smith, Specimen and Dave Vanian were lead inspirations for male trends. Even though fans admired the style of their leaders, the goal was not to replicate – a goth had to appropriate and re-examine, to look similar but also distinguishable as an individual.

The visual elements of the goth and postpunk style were easily known but perhaps more than anything, hair was the proclamation of the subculture. In the early days of postpunk, a short quiff – or "kooshball" – was a look inspired by Siouxsie Sioux and Robert Smith. As time passed, the "kooshball" got larger and more extreme even though it started off as a moderately fluffy hairstyle. Following the departure from punk, mohawks were avoided until the Batcave days when the mohawk, or "death hawk," returned much broader, crimped and usually black. Specimen band member, Jonny Slut, fronted this style. For females, long hair had previously been associated with hair metal but after Patricia Morrison and Danielle Dax, there were other options for girls who were not attracted to the short punky look.

Hair had always been important to the shock tactic method of goths but also required the most time for preparation. As the easiest and most dramatic part of the body to revamp, Sean Chapman was no stranger to chameleon hair: "I constantly changed my hair colour and style to pink, orange, yellow, red, blue, black, or blonde; short or very long, it was always backcombed as big as possible and held together with cheap hairspray that was set with a hot hair dryer until you could hear it crackle in the heat. My all-time favourite hair from those days was a spikey jet black look with bright pink tips in the front and long black dreadlocks in the back."

Jason Horley from the United Kingdom describes his two-hour hair process: "I used a lot of hair spray until my hair was stiff, and then used hot crimping irons and crimp it in sections. Once crimped the hair was in hard sheets, which could then be backcombed – the aim being to get it as big as possible. I'd then hold my head upside down and spray a load more hairspray." Black hair was the standard but platinum blonde and unordinary, shocking colors were popular as well. Judy Scully from Canada relished the infinite possibilities of unique hairstyles: "I remember back then you couldn't even buy gel, only in the salon and it was expensive. I made do with glue or setting lotion and hairspray to get the spikes I liked. I went to hairdressing school after graduating and that was it. From then on I tried every colour I could get my hands on. Luckily the owners of the salon had ties to England and would bring in the latest hair colours and accessories … colours of pink, blue, green, leopard spots … then came extensions!" Cassandra Hipwell took to the extensions trend when it first appeared from the London hairdressers Antenna and Simon Forbes. "The owner invented dreadlocks," said Hipwell, "I saved up £300 and had my Mohican dreadlocked. That was the start of all the fake hair that goths [were] using." Extensions and wigs were commonly used alongside dreadlocks as an alternative to backcombed hair.

Maquillage, not to be forgotten, was a craft that both males and females perfected. Chapman desired an immaculate face and was able to adhere to this through his devotion to makeup. He says, "To make sure that I was seen by as many people as possible, looking as perfectly made up as possible, I would sometimes stay up all Friday night so that I could start my makeup early and get to the centre of the city as early as possible. My eyebrows alone took a good fifteen minutes to paint on … I never, ever left the squat without full makeup." Gary Numan in 1979 was his initial inspiration, along-

Cinamon Hadley
Late 1980s, US
Courtesy of Cinamon Hadley

side Bowie and the glam rock movement. Numan's style of makeup was, to Chapman, the first formation of the goth face: with his white face and black kohl eyes – a look far from feminine. Chapman himself developed an androgynous makeup look, focusing on the idea of "fantasy" mixed in with "tribal, futuristic, and punk influences." Other men in the goth scene relished makeup but did not find it essential for everyday wear and would only apply when going to a gig or clubbing.[3]

Makeup styles were a derivative of the heavily kohl-lined eyes of the punks fused with the cool color palette of glam: electric blues, shocking purples, and metallics. Black, painted-in eyebrows were a staple of a goth and were thick, pointed and triangular a-la Siouxsie Sioux or high arched and thin like Morticia Addams. Men often drew in "death brows," which were stark upward strokes, most famously worn by Daniel Ash. For an emaciated look, purple blush was placed under the cheekbones up to the temples to contour the face, to imitate the undead. Black was always painted on the nails, eyes, and cheeks to contrast a white powdered face and red lips. In terms of makeup, there were no boundaries – the body was a blank canvas in which to paint and alter. •

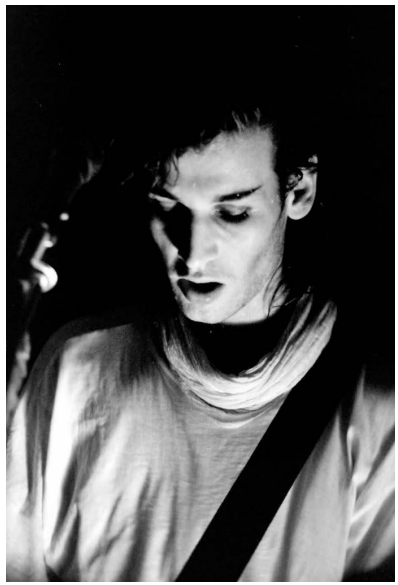
Top: **Ira Monticelli** styling hair
Switzerland
Courtesy of Ira Monticelli

Middle: **Susan Miller** before a **Peter Murphy** concert;
February 14, 1987, US
Courtesy of Susan Miller

Bottom: **Jason Cooper**
UK
Courtesy of Jason Cooper

Siouxsie Sioux
1986, France
Photograph by Pierre Terrasson

Specimen
October 6, 1983, UK
Courtesy of Mick Mercer



Daniel Ash with Tones on Tail
May 30, 1984, Worthing, West Sussex, UK
Photograph by Suezan Skelton

Patricia Morrison of The Fur Bible at the Patronaat
Haarlem, Netherlands
Photograph by Robert Lagendijk

Danielle Dax
October 1983, UK
Courtesy of Mick Mercer

1985, Netherlands
Courtesy of Roland Blok

Left: Alison Reynolds
1984, UK
Courtesy of Alison Reynolds

Right: Rachel Baskerville, UK
Courtesy of Rachel Baskerville

Left: Sean Chapman
1982, UK
Courtesy of Sean Chapman

Right: Miranda V. Deursen
Rotterdam, Netherlands
Courtesy of Miranda V. Deursen

This page:
Mid-to-late 1980s, Bavaria, Germany
Photograph by Stefan Alt

JAPAN

As a country with a significant contemporary goth subculture, Japan holds its dark roots in the early 1980s. In the same vein of the West, glam and punk movements were influential to the formulation of Japan's scene. Bands like Bauhaus, The Sisters of Mercy, Siouxsie and the Banshees, and Alien Sex Fiend were inspirational in terms of sound and theatrics; other influences included surrealism, Gothic literature, and vintage horror movies. Bands such as Phaidia, Madame Edwarda, and G-Schmit provided avant-garde music while Club Walpurgis in Shinjuku, Tokyo became the Batcave equivalent for a venue in the Japanese scene. Their community further proves that the goth genre paralleled across the world – there was nothing particularly "Japanese" about the music besides the language in which the lyrics were sung.[1] With a striking similarity to the Western aesthetic, Japanese goths wore heavy makeup, massive hair, and pointy boots deep into the 1990s.

NOTES

1 Zin-Francois Angelique, interview by author, September 23, 2013.

Left: Alien Sex Fiend flyer
Japan
Courtesy of Tsubaki House

Right: X-mal Deutschland flyer
Japan
Courtesy of Tsubaki House

Jason Horley
1991, UK
Courtesy of Jason Horley

Mid-to-late 1980s, Bavaria, Germany
Photograph by Stefan Alt

Left and **opposite**:
Mid-to-late 1980s, Bavaria, Germany
Photograph by Stefan Alt

Like Cockatoos

In the 1980s, Sean Chapman believed his outward presentation was of the highest priority because of his youthful self-importance: "Any fear was overcome with the desire to present myself to the world as some sort of unique living work of art." The dandy-esque desire to be the embodiment of idealistic perfection was realized in the ritualistic behavior of the goth. To fully acclaim membership to the community, certain behind-the-scenes preparation was necessary. For some, extremism became an act of normalcy. Renee de Vin of the Netherlands truly captured the spirit of getting ready:

> Dressing up sometimes took four hours. Then we had our hair to do and our makeup, and all that had to be absolutely perfect. So, if I had to go to school, I woke up at three in the night, dressed up, did my hair and makeup, and at eight I went to school. But, if I was ready to leave my rented room and it was raining, I didn't go to school, I couldn't. Because of the rain all the soap would run out of my hair in my face and on my clothes and because of the hairspray, my black-coloured hair would be white from all the soap and hairspray. And if we wanted to go to our club and one small little bunch of hair just wouldn't fit at the right place on our head, then we wouldn't go out because we thought that everyone would notice our hair was not "right."

Renee's commitment to her idealistic look was infallible, as was common with most goths.

The do-it-yourself elements of goth and post-punk were purely from punk influence: poor or not, the goal was to be different from others by employing ingenuity. Rosie Garland scoured charity shops, jumble sales, and vintage stalls in the markets. "It was a natural transition to the inventiveness of punk and its antithesis of off-the-peg and readymade." Thrifting and reassembling clothes were essential to the inventive mind of the goth. Amber Lott from the United States loved to shop in thrift stores and then design the clothes to her fancy: "It was important to me … that I express myself creatively. It was meaningless to embrace being a goth and then to buy what all the other goths were wearing so we all looked the same. That never made any sense to me. If I bought something new from a store I always made an effort to put my own stamp on it. I tended to buy a lot of vintage or thrift store stuff and do the same thing."

The outfits of goths were always a collective mish-mash of symbols, colors, textures, and objects placed on the body. Seen together, these elements spoke to the world as a monologue – a living and breathing work of art. Skulls, an early symbol of punk, transitioned into the goth culture of dress, along with leather and PVC, skirts and fishnet, crosses and ankhs, which all became indispensable textures and motifs. Goth accessories were important to the overall look of an outfit. Mismatched earrings were scattered over the ears, while nose rings were often connected to the ear by chain. Long strands of pearls were layered on the neck with crucifixes and rosaries. Rings were stacked on every finger to enhance black fingernails, often in silver with turquoise or onyx stones.

Stylistically, the goth look varied and each person had a specific aesthetic they preferred. Valerie Vaughan claims to having loved "playing with wedding dresses and tulle underskirts and corsets, kind of a virgin–whore aesthetic." The wedding dress look was equipped with ribbons, lace, gloves, and other extremely feminine aspects; this could be seen in bands such as Strawberry Switchblade, Christian Death, and The Bags. Alongside the frills of a wedding dress, Victorian looks dominated the scene with frock coats, velvet jackets and white frilly shirts.[4] Stuart Swift wore a black Victorian frock coat with silk lapels and paired it with black leather trousers and pointed boots. His mother sewed lace onto his "granddad" shirts that he accessorized with "chicken bones, toy skulls, and chains."

London Postcard featuring **Karen Kay**
UK
Courtesy of Karen Kay

Top: Alice Bag wearing wedding attire
1980, Los Angeles, California, US
Courtesy of Alice Bag

Below: Fritz die Spinne's Leather Jacket
December 1987, US
Courtesy of Fritz Frising

Similarly, Myke Hideous was inspired by the gothic rock look he titled the "goth mafia." This included a long black coat, a Spaghetti Western cowboy style hat and, overall, a classic or formal aesthetic instead of a messy punk look. Gothic rock bands such as Fields of the Nephilim and The Mission employed the Western look onstage, a sophisticated version of Andrew Eldritch's wide hat and black coat.

While elements of masculinity were in vogue, feminine aspects were a part of the male attire as well. Jason Horley stole from the girls: "I used to go out with a French stripper while living in Paris so I'd borrow some clothes from her. When our relationship ended she came to collect her things from my apartment. I 'accidentally' hid two of my favourite items: a mini skirt and a black lace top. They became part of my clubbing outfit." Often, clothes were acquired from sex and fetish boutiques with an emphasis on fishnet, lace, latex, and lingerie. It was common to layer these elements in order to extract a tough but sexy look. Goths would wear a granny shawl or a painted and studded leather jacket as a means of coverage from weather. Shoes always completed an outfit; granny boots and Doc Martens were standard, but none were more essential than the winklepicker boot. Black and pointed, winklepickers were a true indicator of the goth, male or female. There were a variety of styles in heels and flats, in ankle and knee length, complete with zippers, laces, or pirate buckles, which often were in skull or cross bone motifs.

There were a few alternative designers that originated a look much like Vivienne Westwood did for the punk genre, but in London, Sue Clowes was a prominent designer alongside the brand BOY. The stores Lip Service and Symphony of Shadows provided goth clothing alongside New York City's Manic Panic and Trash and Vaudeville. Mail order catalogs such as Bogey's offered leather jackets, winklepickers, and essential bondage clothing. The catalogs were advertised in music magazines and became the only way to obtain such clothing outside of an urban locale.

But the real inspiration came from the individual. Poverty and struggle only amped the creativity of the subculture. Renee de Vin, quite penniless in her youth, exercised her resourcefulness:

> There was one shop in town that sold second-hand clothes and our shoes (black pointed shoes that looked like the type of shoes worn by dwarves; to make it easier for walking, we stuffed wads of cotton wool in these points) but was too expensive. So, we bought one pair of shoes and were very careful with that. We made our clothes on our own. And that was very important. We didn't like any form of fashion, designed by someone who told us [what we had to like or wear] … Our clothes were not supposed to be for sale in some shop. We wanted to design our own clothes, so we would be original. But, we still wanted to look like Siouxsie. So we became very creative in making clothes. We bought very cheap, bright-coloured clothing, small tins of black textile paint, and a bag of salt. With ropes we tied knots in the clothing. We put a large enamel pan on the stove, put water, put salt in the textile paint in it until [it started] boiling, then put the clothes in it and stirred with a wooden dipper for thirty minutes.

Chapman relied on recycling clothes in order to create a unique assemblage of flair: "In around 1982 my favorite outfit was an oversized red tartan suit with a matching kilt that I had made myself with my mum's sewing machine. I teamed it up with silver platform boots and stuffed birds in my hair. Since I never had money all my clothes were second hand or sewn from old curtains." Ready-made clothes usually did not assuage the animated dark desires of the dramatic goth. Many, like Cinamon Hadley from the United States, did it herself: "I designed and made most of my clothes – not only was I poor, but I had specific ideas of what I wanted to wear." While Jez Smith enjoyed the do-it-yourself aspect, she also appreciated the duality of her fashion sense:

> We didn't have ready access to fetish wear, or really any dedicated boutiques where we could pick up the items we wanted … while I had skulls lying around and red cellophane on the ceiling in my room – which was draped with loads of strung out tape from

dead cassettes – I also had the best looking ads from *Vogue* magazine up on my walls. Christian Dior and Shiseido especially used to do some very beautiful, very "outrageous" and goth-friendly full-page make-up ads in *Vogue* that I adored, so they'd be on the wall with what music posters I had, and I'd experiment with some of the makeup looks from the ads.

Most of all, the purpose of dressing up was to employ an appearance of dramaticism in an attempt to alter the minds of those who were unaccepting of diversity. The androgynous look of the goth distorted beauty and the conventional idea of femininity. Suddenly, men were as stunning and made up as women. Some goths were met with violence from outside of the community because of their look. "I think that was due to being male and wearing a lot of makeup," says Swift about his aesthetic decision. "It challenged the average male's idea of sexuality and beauty. In the very early days you took your life in your hands having long hair and bright red lipstick!" This was common for both males and female goths who wanted to look a certain way. Many were threatened, refused on taxis or buses, and greeted with distaste from the "normals" and other subcultural groups. Thierry Boucanier recalls his constant altercation with skinheads: "They were everywhere, always waiting for the end of the nights, hidden in a van, in order to try and steal the money from the last people going out, including the promoters and the little money they made on the night. It happened to me once, ten of them with iron bars and bicycle chains in their hands. As we were with some girls, the only solution was to give them the money to avoid trouble."

Valerie Vaughan reminisces on some of the segregation that resulted from her look:

> At Poseur [an alternative clothing store in Los Angeles] we received a letter from Disneyland inviting us to come as a group; we purchased tickets by mail and all went one Sunday morning. We parked our cars and all gathered in the parking lot and started walking towards the entrance gates. [There], we were met by three security guards telling us that we could

Wearing a shawl at the Rock-Ola club
1982, Madrid, Spain
Photograph by Miguel Trillo

NOIR Leather Advertisement for
Propaganda Magazine, US
Courtesy of Wayne Arents and Keith Howarth

> not attend Disneyland looking like we did. Jim, the owner of Poseur, had a spiked mohawk, I had a black mohawk and full makeup. We argued back-and-forth, and at one point asked security what reason they were basing their decision [on] to not let us in. One security guard looked at me and said, "Her face is too white," to which I replied, "My face is not any whiter than Snow White's face!" I definitely stumped him. However, they did not let us in and we had to drive all the way back and write a letter asking to be reimbursed for the tickets.

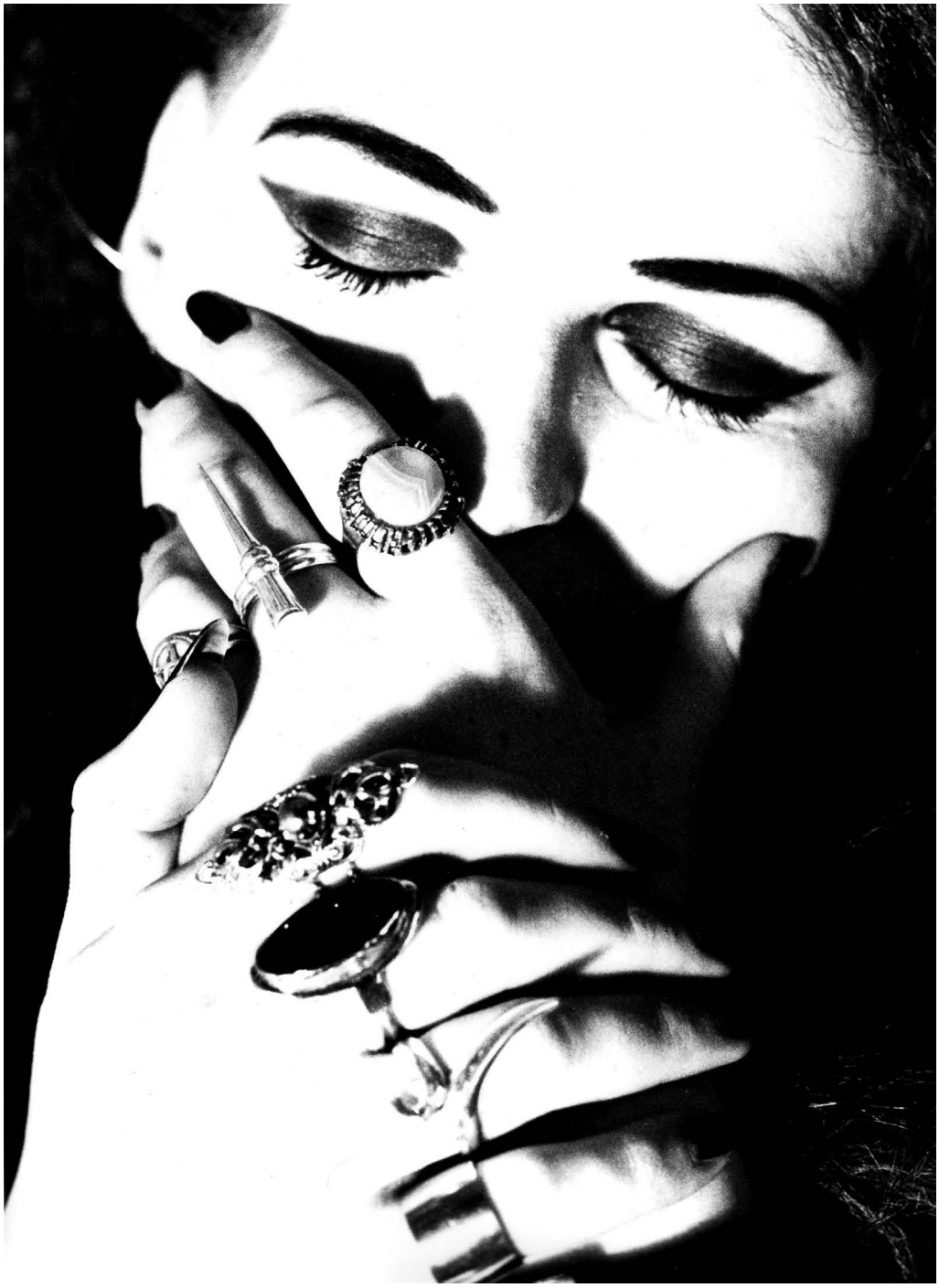
On the street, goths were portrayed as outcasts, but at the club diversity was axiomatic. Everyone came out dressed in their most impressive ensembles: full make-up, intricate layers of clothes, and teased out hair. It was a gathering of a community – an audience performing for one another. Fashion took the stage each night as goths cumulated to dance at their venue. Despite distances, boundaries, and locations, each scene found a nesting place to thrive. ◆

GEWOON LEKKER
MAJOR
THE ATTRITION
HAVE A
TIGHT
SCHEDULE,
BONKY
BONKY?

Ank Wayne of **Moral Virtue** at the LVC
1985, Leiden, Netherlands
Courtesy of Roland Blok

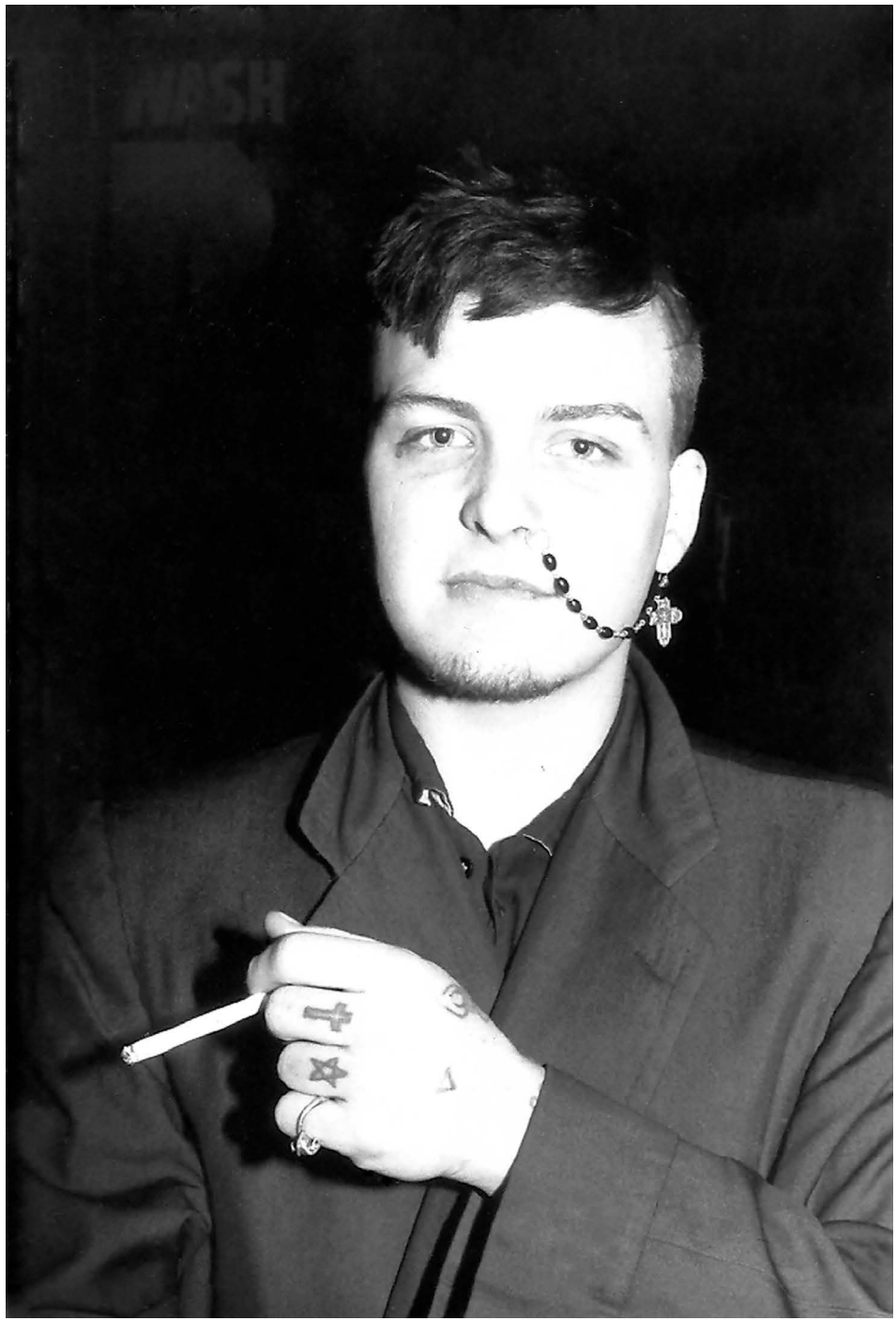
Outside the Splass disco
1986, Madrid, Spain
Photograph by Miguel Trillo

Outside the Voltereta disco
1990, Madrid, Spain
Photograph by Miguel Trillo



Opposite and above:
Mid-to-late 1980s, Bavaria, Germany
Photograph by Stefan Alt

Mid-to-late 1980s, Bavaria, Germany
Photograph by Stefan Alt



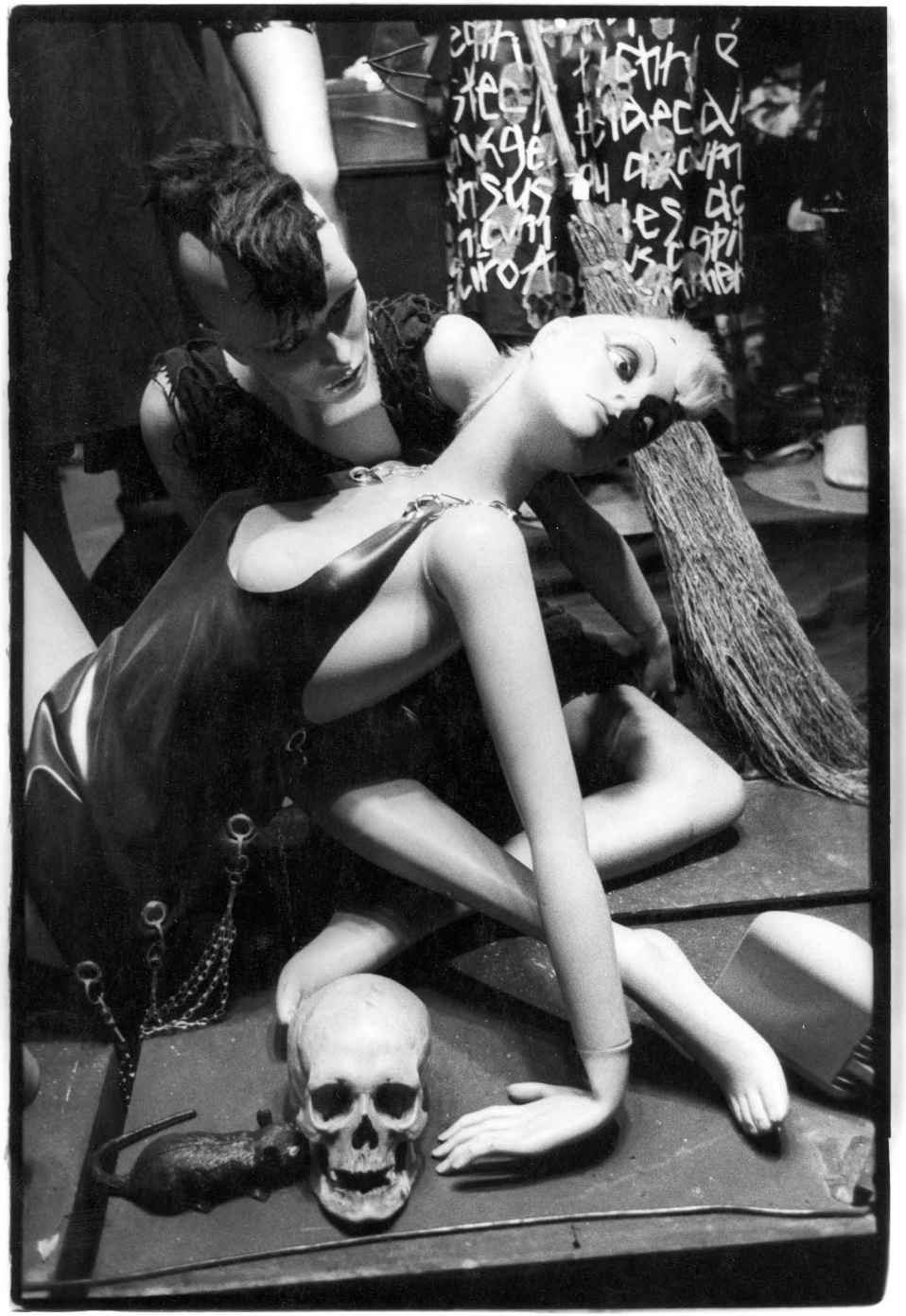
Ron Athey
1983, US
Photograph by Rob Allen

This page: Mid-to-late 1980s, Bavaria, Germany
Photograph by Stefan Alt

Paola Sorrentino
Early 1990s, Italy
Photograph by Alessandro Ruzzier
Courtesy of Paola Sorrentino

Top: Boots at a Sisters of Mercy Convention
1988, Leeds, UK
Photograph by Andrew Bayles

Below: Audience, Station To Station
1990, Samantha's Nightclub, London, UK
Photograph by Giacomino Parkinson
Courtesy of The Station To Station Archive



Store vitrine in Chelsea
1982, London, UK
Photograph by Pierre Terrasson

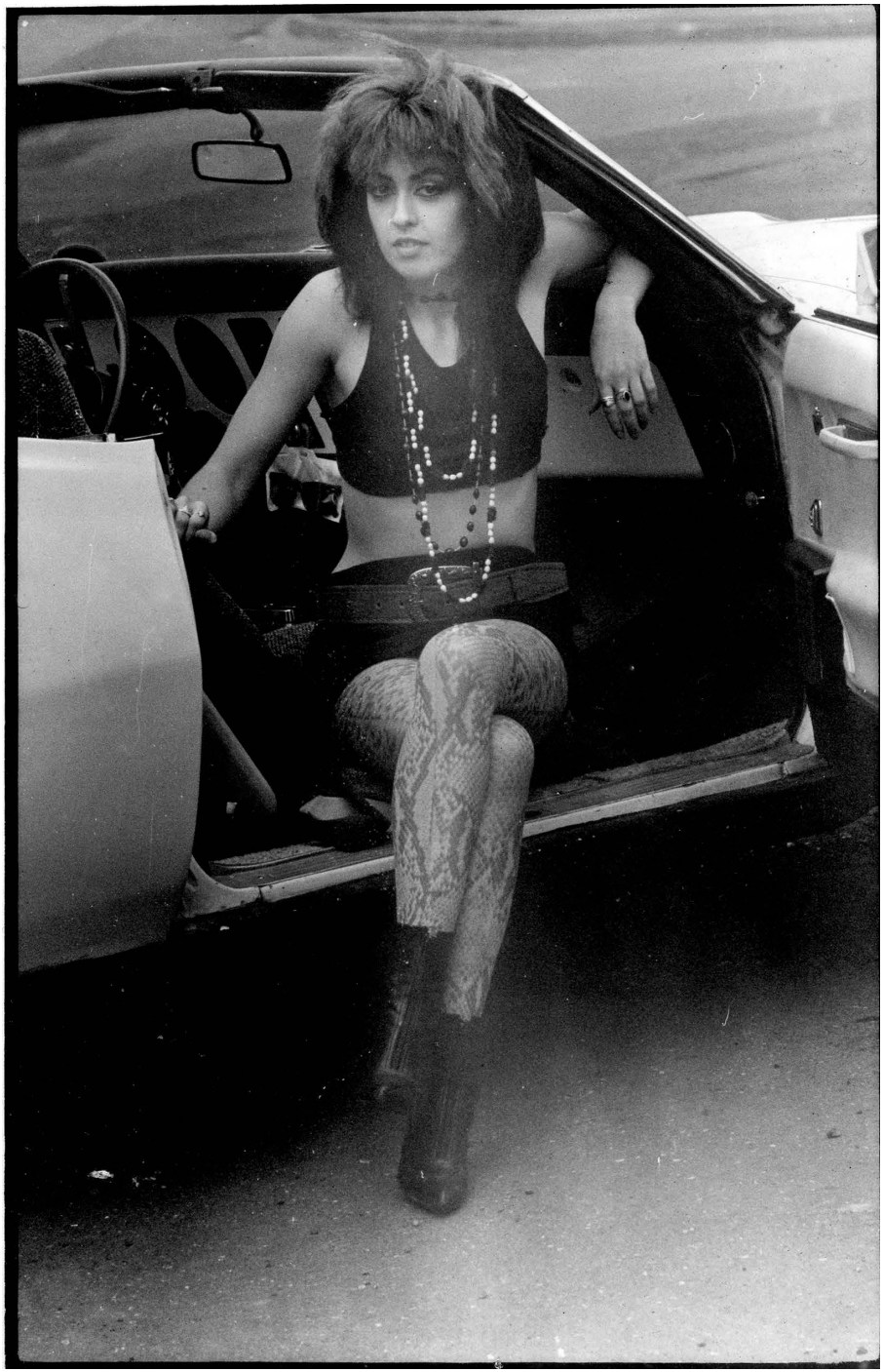
GRUFTI NATION!

Since the beginning of the goth subculture, West Germany has been one of the most dedicated nations to the scene. In the late 1970s, German postpunks began experimenting with early industrial, avant-garde sounds, and bands such as Malaria!, Einstürzende Neubauten, and Deutsch Amerikanische Freundschaft (D.A.F.) became pioneers in the genre. As one of the more traditional postpunk bands, X-Mal Deutschland was Germany's equivalent to Siouxsie and the Banshees. Clubs and venues opened up where goths, or *gruftis*, could congregate and dance; fanzines such as *Zillo Magazine* were popular as a means to read about the scene. Around 1990, the term *Wave Treffen* (German: new wave meeting) was conceived, modeled after the punk's tradition of *Punk Treffen* in the early 1980s. Originally held in Cologne, the annual event formed into a weekend-long festival, the internationally known event Wave Gotik Treffen in the East German town, Leipzig.[1]

NOTES

1 A special thank you to the Archiv der Jugendkulturen in Berlin.

Clockwise top left: 1990, West Berlin, Germany, Courtesy of Murmel Florian
Wave and Gotik Treffen, 1993, Lepizig, Germany, Courtesy of Bianca van Hoof
Club goers, Mid-to-late 1980s, Southern Germany, Photograph by Stefan Alt
X-Mal Deutschland, 1983, Courtesy Mick Mercer



1985
Photograph by Steve Dixon
Courtesy of Brian Moss

Glynn
1987, UK
Courtesy of Debbie Graves

Clockwise from top:
Inside Manic Panic with Mr. Kitty
New York City, US
Courtesy of Tish and Snooky

Dekadenz mailorder
Finland
Marloes Bontje's personal collection

Bogey's Mailorder Catalog
UK
Marloes Bontje's personal collection

Mark "Harry" Harris and friend at art school
1983, UK
Courtesy of Mark "Harry" Harris

Top: Donna-Marie with her poster of Pete Burns
1985, UK
Courtesy of Donna-Marie Whatmore

Below: Nancy
Canada
Courtesy of Wayne Arents

Fritz die Spinne
December 1987, US
Courtesy Fritz Frising

Valerie Vaughan
1984-85, US
Photograph by Rob Allen

Promised Land

Club and music venues introduced many people to the subculture because of its incomparable atmosphere, beautifully made up attendants, and the haunting music that was played all night. Thierry Boucanier gives the Parisian Batcave night at the Temple credit for his gothiness. He says:

> I was attracted to it as if it were a magnet. I had to see what it was and who was listening to this kind of music. I was dressed in black, with teased hair like Robert Smith from The Cure. Once there, I ran into the most eccentric people you could ever meet. I almost felt ashamed for looking so bland. I particularly remember those vampire punks, Blade Runner [imitators] and Iroquois full of makeup, in fur clothes, straight out of a Mad Max movie … Music and books were the background for this never-before-seen atmosphere in which everyone was feeling good. The only thing we were interested in was to know where this or that person bought their clothes or if they had listened to the last album of this or that band that we heard about on the day before and that hadn't even released in France yet.

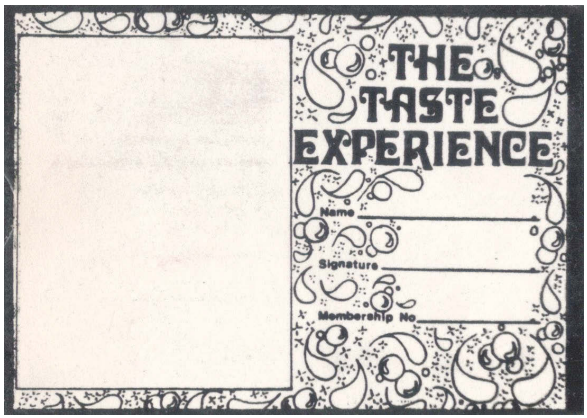
Addicted to the scene, Boucanier eventually ran his own party called Le Boucanier in which he gave back to the community that welcomed him: "The atmosphere of [Le Boucanier] was very punk at that time. We all knew each other, like a freak family, a tribe."

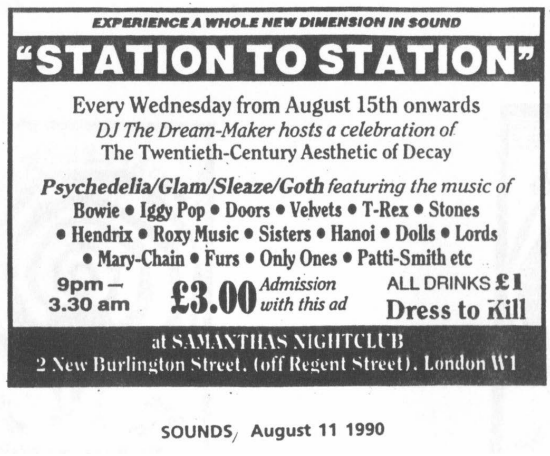
The Batcave in Helsinki, Finland, which began a bit earlier than its London relative, was a melting pot of styles including cabaret and Dada theatrics. "In Helsinki," says Pete Europa, "there was an old occupied building that used to be the final destination of the worst type of alcoholic. This place was occupied [in] July of 1979 by punks and left-wing people. This place became the center of all the new activity in Helsinki. It was a big place, a whole building, so hundreds of people were hanging there creating new subcultures. This place was [known] generally as Batcave." And rightly so, as it held wild, all-night parties in the building. Even more goth, the Helsinki scene established a venue called the Bela Lugosi Club after the infamous Bauhaus anthem. "The song always started the evening there," says Europa, "This club was only for people dressing in black. So no others were allowed in even if the club was open to public." The rules and specifications of such venues contributed to the dramaticism that imploded behind closed doors.

In the United States, the club scene was especially extravagant in the New York City area. As the center of culture, many clubs flourished and fed off the excitement of the alternative youth. Justin Strauss, a disc jockey, recalls: "The postpunk club scene grew out of a dissatisfaction with the more commercial clubs and discos of the time." As a DJ at the Mudd Club, he reminisces: "The clientele and the music [made] it legendary. On any given night the music was a mix of punk, postpunk, disco, early rap, rockabilly. It all seemed to work. The crowd was a magical mix of emerging downtown artists, musicians, fashion designers, and photographers and assorted crazies who made for an amazing mix of people, many who became hugely successful in their fields. It was a time in New York City where these people could flourish and find affordable places to live and be creative."

Danceteria, another venue in New York City, was quite special to the development of the alternative scene. John Ares describes the positive energy that emanated from the club: "All were accepting of each other's uniqueness and welcomed all no matter how creepy they looked. There were still groups here and there but the main posse of about forty of us who would gather at Danceteria was a group of one. No need to call anyone; you just simply went to the club and knew they'd be there on Friday and Saturday nights … Danceteria was easily (in my opinion) the best nightclub there ever was."

Friends at a **Sisters of Mercy** Convention
1988, Leeds, UK
Photograph by Andrew Bayles

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"STATION TO STATION"
Every Wednesday from August 15th onwards
DJ The Dream-Maker hosts a celebration of
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Psychedelia/Glam/Sleaze/Goth featuring the music of
Bowie • Iggy Pop • Doors • Velvets • T-Rex • Stones
• Hendrix • Roxy Music • Sisters • Hanoi • Dolls • Lords
• Mary-Chain • Furs • Only Ones • Patti-Smith etc
9pm — 3.30 am
£3.00 Admission with this ad
ALL DRINKS £1
Dress to Kill
at SAMANTHAS NIGHTCLUB
2 New Burlington Street, (off Regent Street), London W1
SOUNDS/ August 11 1990

Clockwise from top left:
Chimères Nocturnes au Boucanier flyer
1986, France
Courtesy of Thierry Boucanier

The Taste Experience Membership Card
1984-1988, UK
Courtesy of The Taste Experience Archive

Sounds Newspaper Ad for Station to Station at Samantha's Night Club
1990, London
Courtesy of The Station To Station Archive

Ian DJing
UK
Courtesy of Ian and Nicky Pearson

Britain was, of course, home to a plethora of clubs including the Kit Kat Club in London and The Warehouse in Leeds. Ian Pearson disc jockeyed and managed the Kit Kat Club in 1985 for three years; open only Friday and Saturday from eleven at night to six in the morning, he says songs like "Temple of Love" by The Sisters of Mercy and "She Sells Sanctuary" by The Cult always drew a crowd to the dance floor. Steve Pegrum ran The Taste Experience in 1984 followed by Station to Station in 1989 in London. "The clientele [at The Taste Experience] was wonderfully diverse, from full-on backcombed, velvet-clad Goths, the Punks, new Psychedelics and more. The audience, like myself, wanted something fresh and new, and thankfully The Taste Experience provided that … From the beginning, it had an ethos of 'dress to kill', and we encouraged everyone who came to wear his or her best nocturnal nightwear."

In Vancouver, Canada, Luv-A-Fair was a club that was vital in goth history. Judy Scully, a regular of the club, said that it was established as the go-to place for independent alternative music. The club helped form and shift the scene into a new direction, becoming the springboard for successful acts such as Skinny Puppy. Judy first attended Luv-A-Fair in 1982:

> I had an older boyfriend who had gone to the club and described it to me as this crazy, wild place where people of all types – gay, straight – and suits, leather, and boas came together to dance to some pretty amazing music and enjoy the latest drugs that happened to be going around at the time … It sounded fantastic to me! The music was like nothing I [had] ever heard. It was incredible. There were two levels: one had the dance floor, a bar, and a small stage where people danced alone, lost in the music. The upper level [had] a pool table, [a] bar, and the area where you could look over and just observe all who danced. Then there were the bathrooms … this is where many drugs were bought, sold, and consumed and where many cans of hairspray were extinguished on the big spiky hairstyles of the day. It was all a part of the scene then. You never really thought anything of it.

Dancing was a significant element of the goth scene as there were specific mannerisms to follow on the dance floor. One would always dance alone and never looked at others. Many participants wore their leather jackets or slung them over their shoulder while dancing. And, of course, goths always donned sunglasses in the dark recesses of the club. One approach to dancing that was borrowed from punk was called "pogo." This style of dancing was best utilized during more punk-influenced music such as The Damned and Killing Joke. A pit was made and dancers pushed each other around in a wild and aggressive manner to reflect the mood of the song. But many goth tracks had a heavy bass and clear beat, enabling an easy land with the feet on the kick of the drums. For coldwave sounds, from bands such as Trisomie 21 and The Cure, shoegazing was created for a trance method of dancing. This, simply put, was staring at the floor – or one's shoes – while swaying to the music. An extended form of shoegazing was a walk: three steps forward then three steps backward to the beat. The dancer's head would always be down, as if to search for coins on the floor. In Dutch, the dance style is called "dubbeltjeszoeken," which simply translates to "penny seeking." Dancing in goth venues embodied the sentiment of its members: introverted with a lone-wolf essence.

Clubs and venues became vital for the scene's sustainment. As a refuge, these places provided a family and a sense of belonging. Without alternative clubs in the 1980s, the goth subculture would not have thrived as intensely as it did. Scully says it best: "It became my second home. This is the place where I learned about bands, got my love of music, had my fondest memories, and made some of the most long-lasting friendships. Everyone who went there had a common ground: the music." •

NOTES

1 Anta Labara, interview by author, August 5, 2013.
2 Steven R. Gilmore, interview by author, September 17, 2013.
3 Jason Horley, interview by author, September 24, 2012.
4 Pegrum.

Audience, Station To Station at Samantha's Nightclub
1990, London, UK
Photograph by Giacomino Parkinson
Courtesy of The Station To Station Archive

Jason Cooper
UK
Courtesy of Jason Cooper

At an **Alaska y los Pegamoides** concert at the University
1982, Madrid, Spain
Photograph by Miguel Trillo

Audience, Station To Station
1991, Soho Theatre Club, London, UK
Photograph by Giacomino Parkinson
Courtesy of The Station To Station Archive

THE NETHERLANDS

Like many postpunks and goths around the world, the Dutch alternative youth had their roots in the punk and squatter life. The uniform of the new waver or postpunk included short punky hair, a leather jacket, and a PLO shawl at all times. Even though the punk influence was apparent, "some new wavers slowly changed into what was later called 'goth'," says the Dutch couple Cklaus and Thomas, "The dress code was more or less the same but the colour black became dominant." The new wavers and postpunks found the local bars and discos unsuitable to their tastes – their interiors did not match the attitude and haircuts of the scene.[1] In response, the youth created a hangout venue in almost every town, thus breeding a small, intimate community of postpunks.

The Netherlands embraced imported postpunk bands since regional postpunk music was scarce. But their love for the music translated into venues and festivals for international acts to play; the festival Pandora's Music Box and the creation of independent magazines such as *Vinyl* reflected the Netherlands' commitment to the scene. However, despite its underground beginnings, "new wave became more and more intertwined in the mainstream music of the time," say Cklaus and Thomas, therefore altering the small subculture they had created.

NOTES

1 Kitty, interview by author, October 26, 2013.

Above: New wave boys in the dressing room at the LVC,1985, Leiden, Netherlands
Courtesy of Roland Blok

Left: Saskia Krot
Netherlands
Courtesy of Saskia Krot

FACE TO FACE

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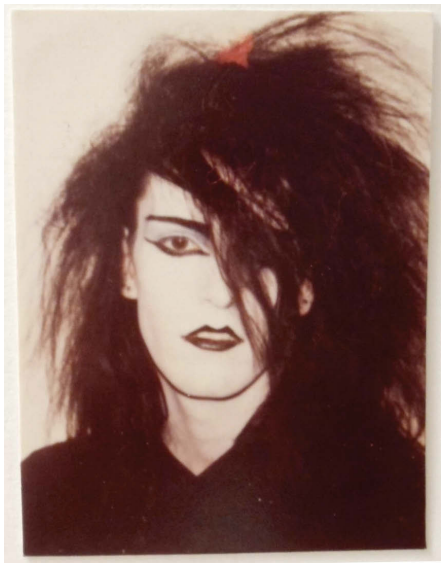

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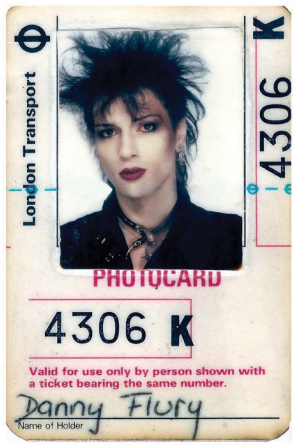

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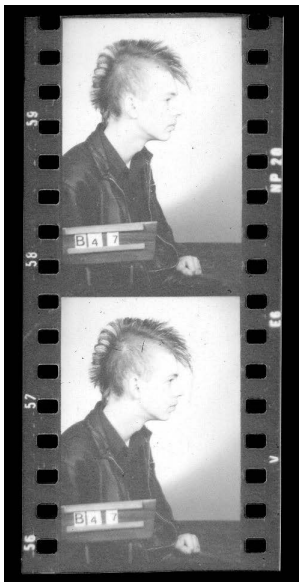

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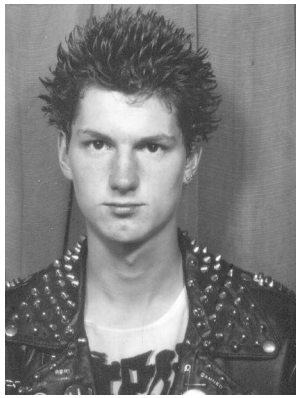

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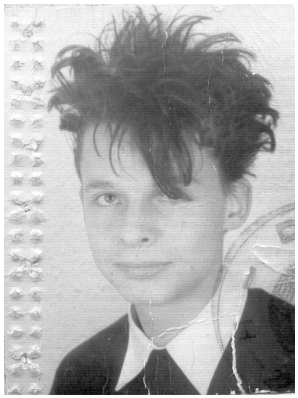

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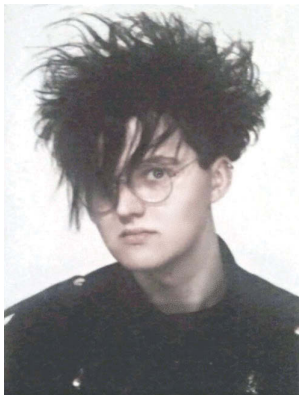

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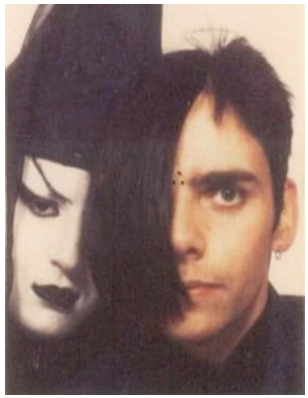

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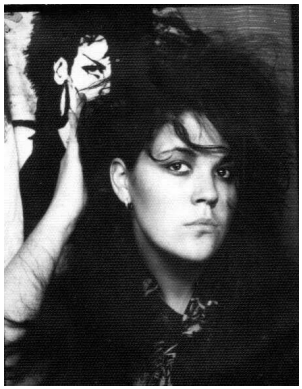

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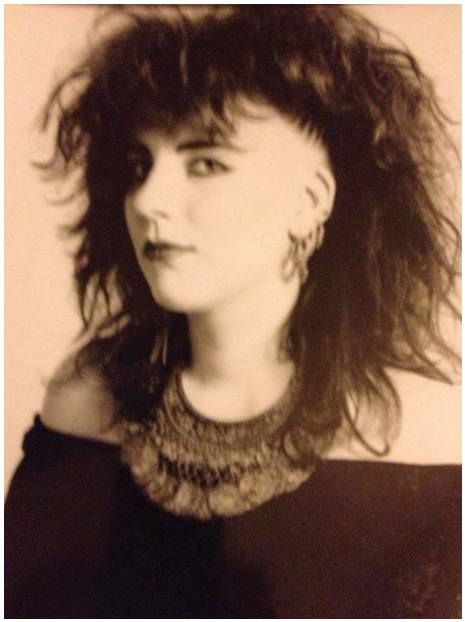

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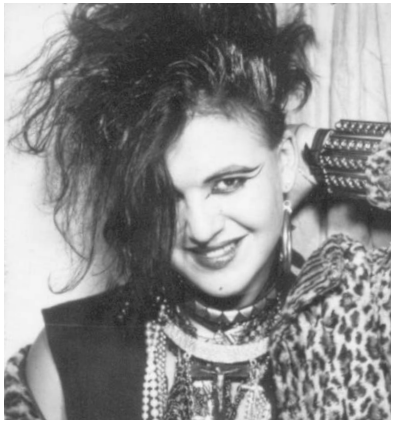

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1983

1984

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1986

1986

1987

1988

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1990–91

FACE TO FACE – CAPTIONS

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1 **Jane** and **Jakki Bannister**;1981, UK; Courtesy of Jakki Bannister and The Southend Punk.com Archive
2 Photobooth shot; Belgium; Courtesy of Frank Geens
3 **Danny Fury**'s London transport pass; UK; Courtesy of Danny Fury
4 **Marino Verhoye**; 1984, Netherlands; Courtesy of Frank Geens
5 **Kokel Auiokoma**; Germany; Courtesy of Kokel Auiokoma
6 **Mike** and **Claudia** on the way to the Batcave; Early 1983, UK; Courtesy of Mike Nicholls

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7 **Steve Pegrum**; 1980, UK; Courtesy of Steve Pegrum Archive
8 **Tino**; 1988, Germany; Courtesy of Tino
9 **Clint Catalyst**; 1989, Germany; Courtesy of Clint Catalyst
10 **Tamara Iacono** and **Frank Geens** in the photobooth; 1988, Netherlands; Courtesy of Frank Geens
11 Woolworth's Photo Booth before **Gene Loves Jezebel**; 1981, UK; Courtesy of Suezan Skelton
12 Woolworth's Photo Booth; 1982, UK; Courtesy of Suezan Skelton
13 **Lene Dam**; Denmark; Courtesy of Lene Dam

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14 **Samantha Cashtree**; 1986, Netherlands; Courtesy of Frank Geens
15 **Miranda V. Deursen**; Rotterdam, Netherlands; Courtesy of Miranda V. Deursen
16 **Arwen**; Germany; Courtesy of Arwen
17 **Ira Monticelli**; Switzerland; Courtesy of Ira Monticelli
18 Ibid

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19 **Myriam Lengline** Headshots; 1983, France; Courtesy of Myriam Lengline

MEAT OF YOUTH

Photo Collections

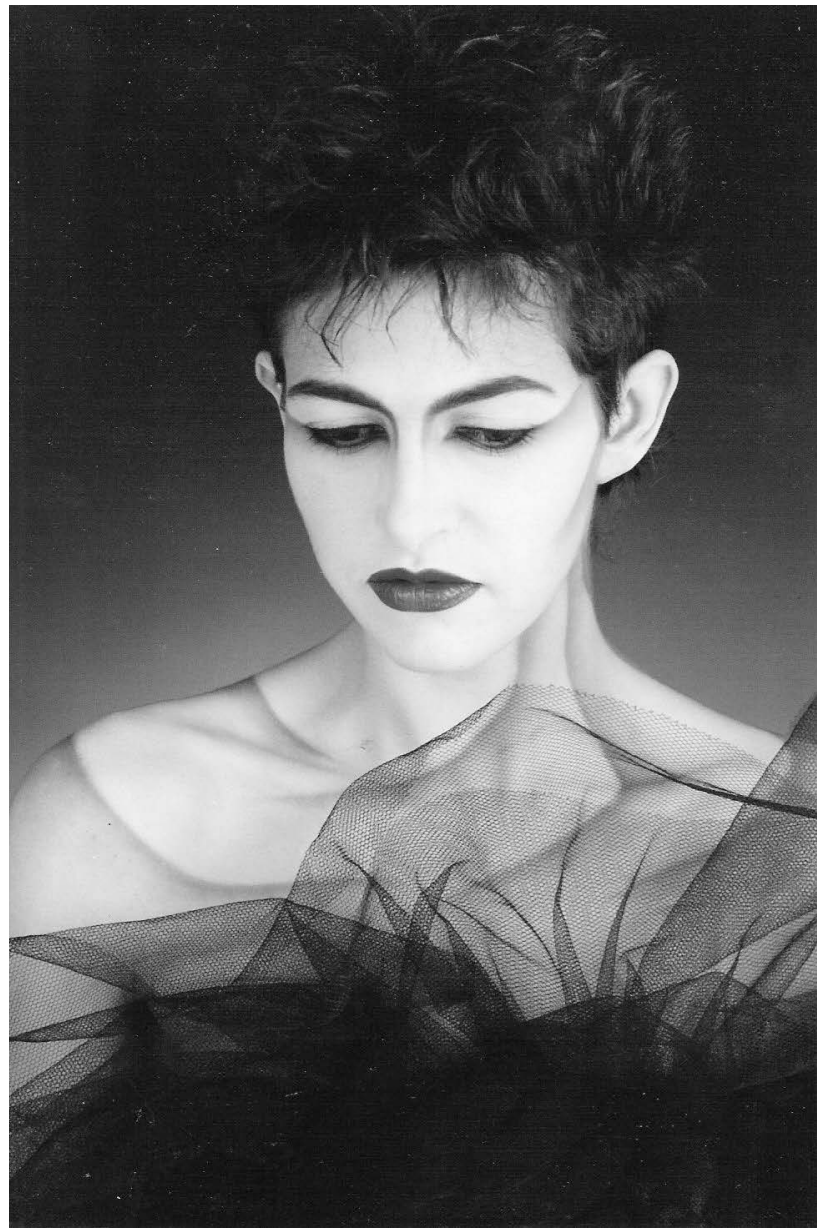
I. STYLE: CREATURES OF THE NIGHT

From extravagance to minimalistic androgyny, goths redefined the conventional idea of beauty.

Page 123: Kim and Val
1983, US
Photograph by Susan Richman
Courtesy of Valerie Vaughan

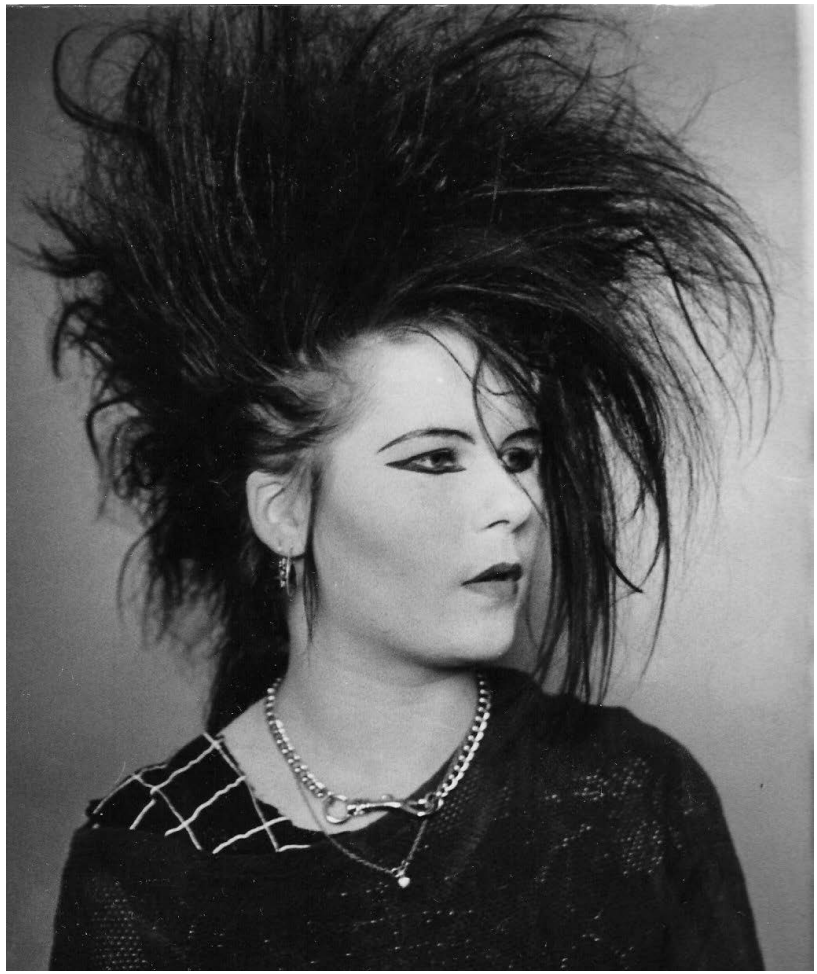
Opposite page: Jez Smith
1985, US
Courtesy of Jez Smith

Cyriel
1992, UK
Courtesy of Cyriel Bloodyway



Llori Patterson
UK
Courtesy of Llori Patterson

The stairs of the mental asylum at Roosevelt Island
Early 1980s, US
Courtesy of Jules Peres

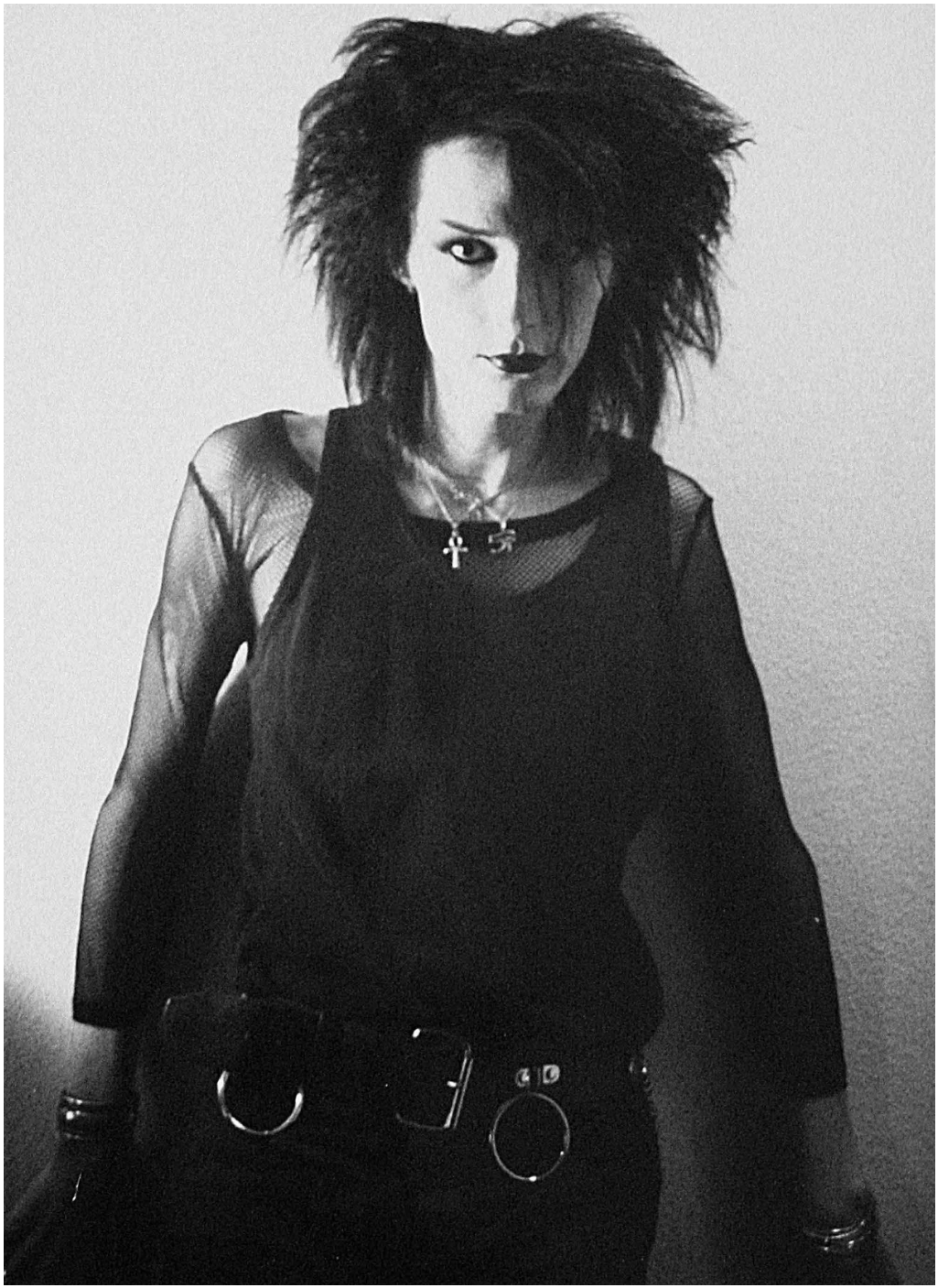


Teija Löfholm
1985, Finland
Courtesy of Teija Löfholm

Ronny and Anka of Clan of Xymox
Netherlands
Courtesy of Anka Wolbert

Goth girl from the photo project
"Normal is Complicated"
Mid-1980s, Washington DC, US
Photograph by Lloyd Wolf

Anke
1982, Netherlands
Photograph by Gerard Wessel



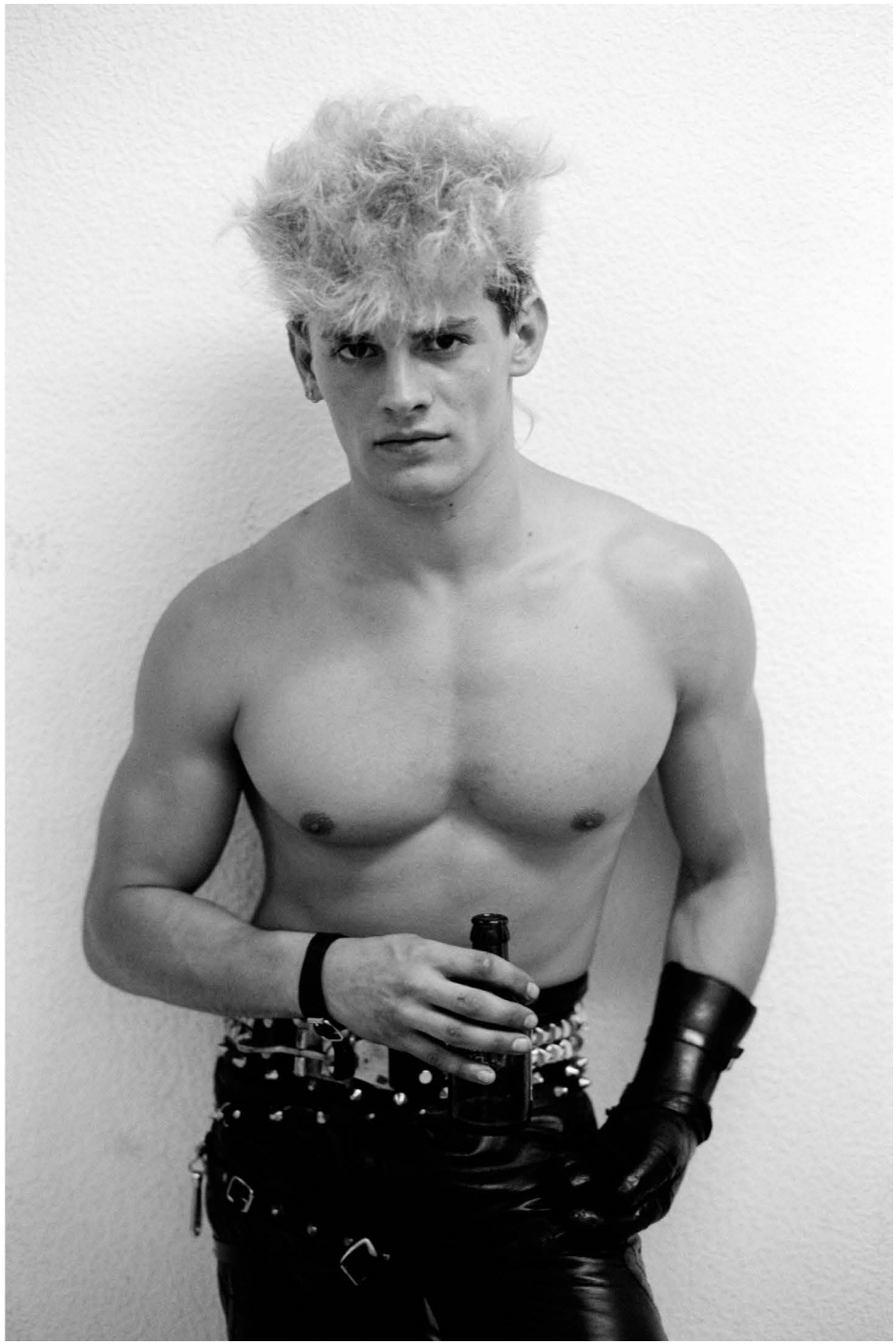
This page: Jason Horley
1991, UK
Courtesy of Jason Horley

Opposite page: Outside the Voltereta disco
1990, Madrid, Spain
Photograph by Miguel Trillo

II. LA MOVIDA: NEW CULTURAL IDENTITY

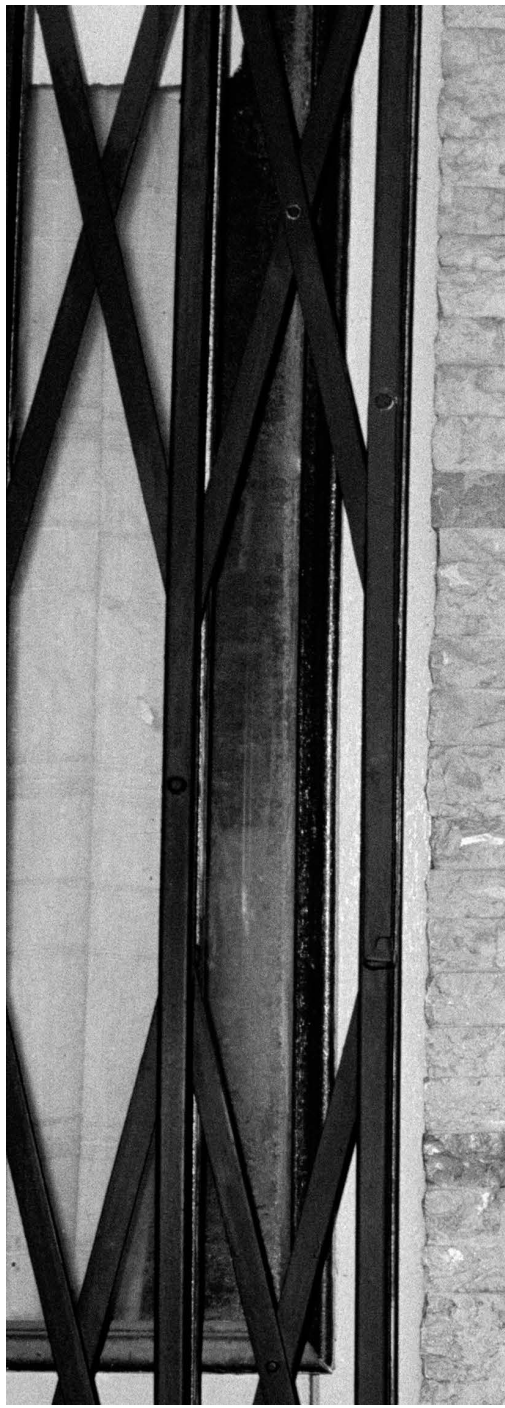
La Movida was an important cultural movement in the late 1970s and 1980s for Spain. The passing of Franco, the Spanish dictator, meant the end of his regime and a promise of hope for the people. Spain's economy grew and new identities were created while the struggles of a country in the state of recovery were translated into dark and futuristic art. Photographer Miguel Trillo immortalized one of the most creative periods in the nation, capturing the aesthetic and atmospheric aura of postpunk and goth in Madrid.

Opposite page: **Alaska** in the television show
La Edad de Oro
1983



Drummer from **Cadena Perpetua**
at the Lega-Rock Festival
1984

Outside the Voltereta disco
1990



Outside the Rock-Ola Club
1982

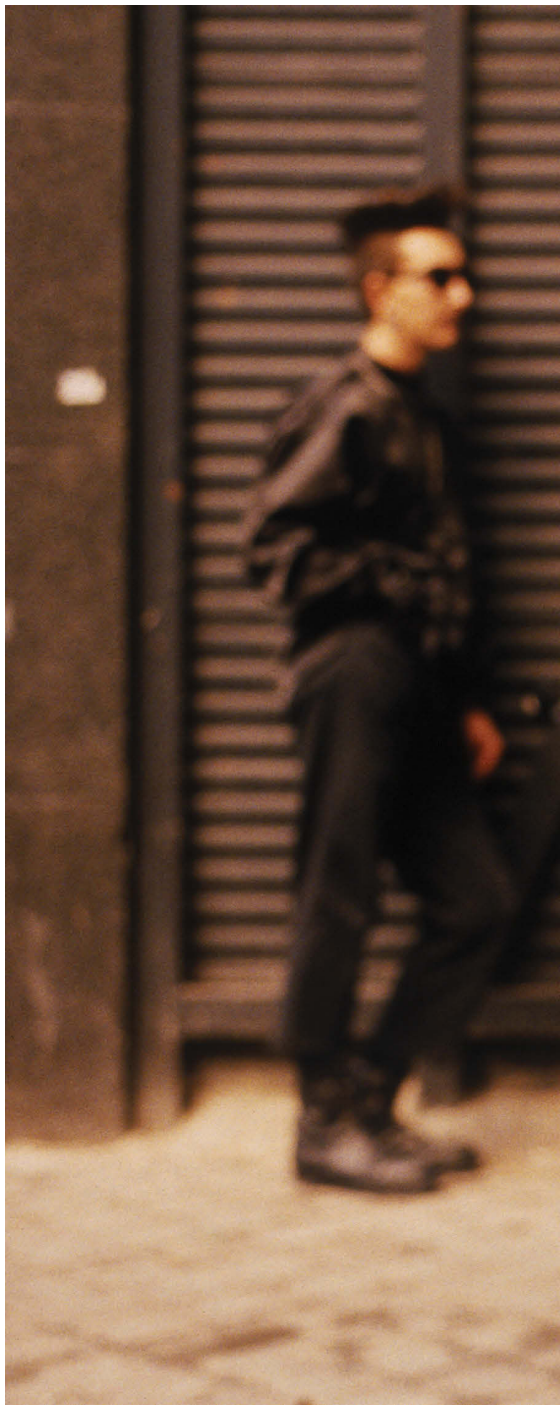
ANARCH

SANTA MONICA
USA

Outside the Voltereta disco
1990

Members from **Cadena Perpetuan**
the dressing room at the Lega-Rock Festival
1984

Celia and **May** at Rock-Ola club
1983



Outside the Voltereta disco
1990

At the Rock-Ola club
1983

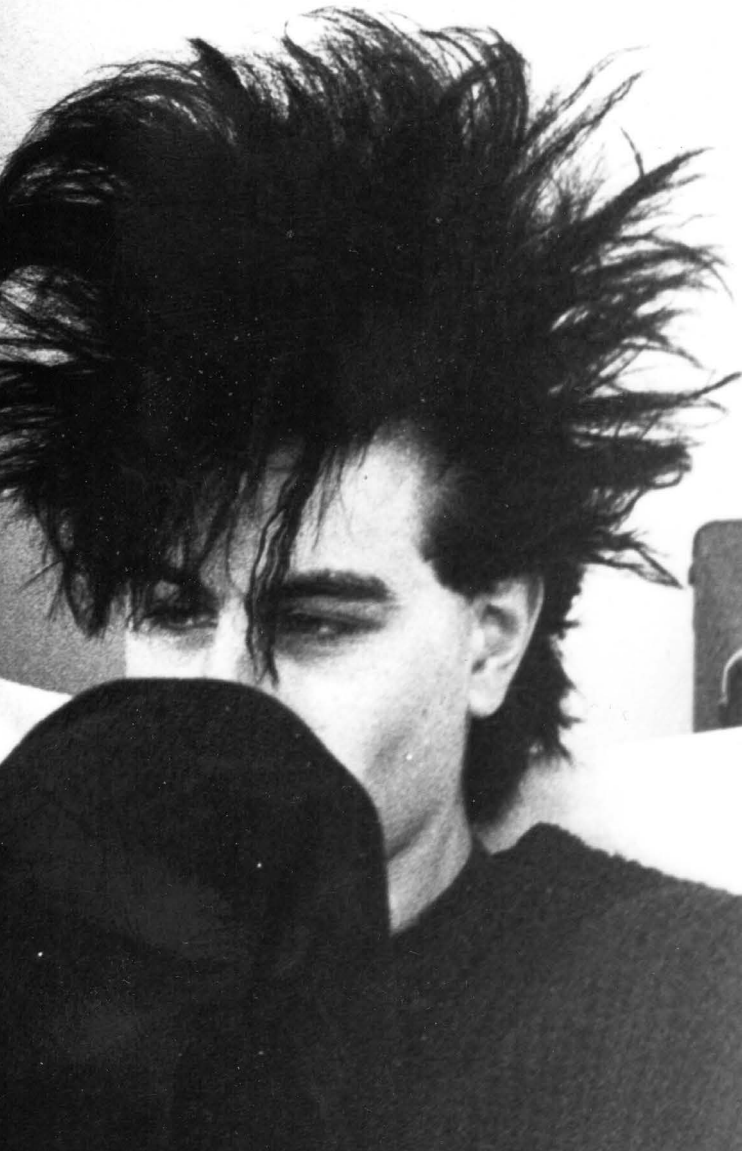
Ana and Pito at the Parálisis Permanente
concert at the Méndel Halls of Residence
1983

Ana-Curra at an Alaska y los Pegamoides
concert at the University
1981

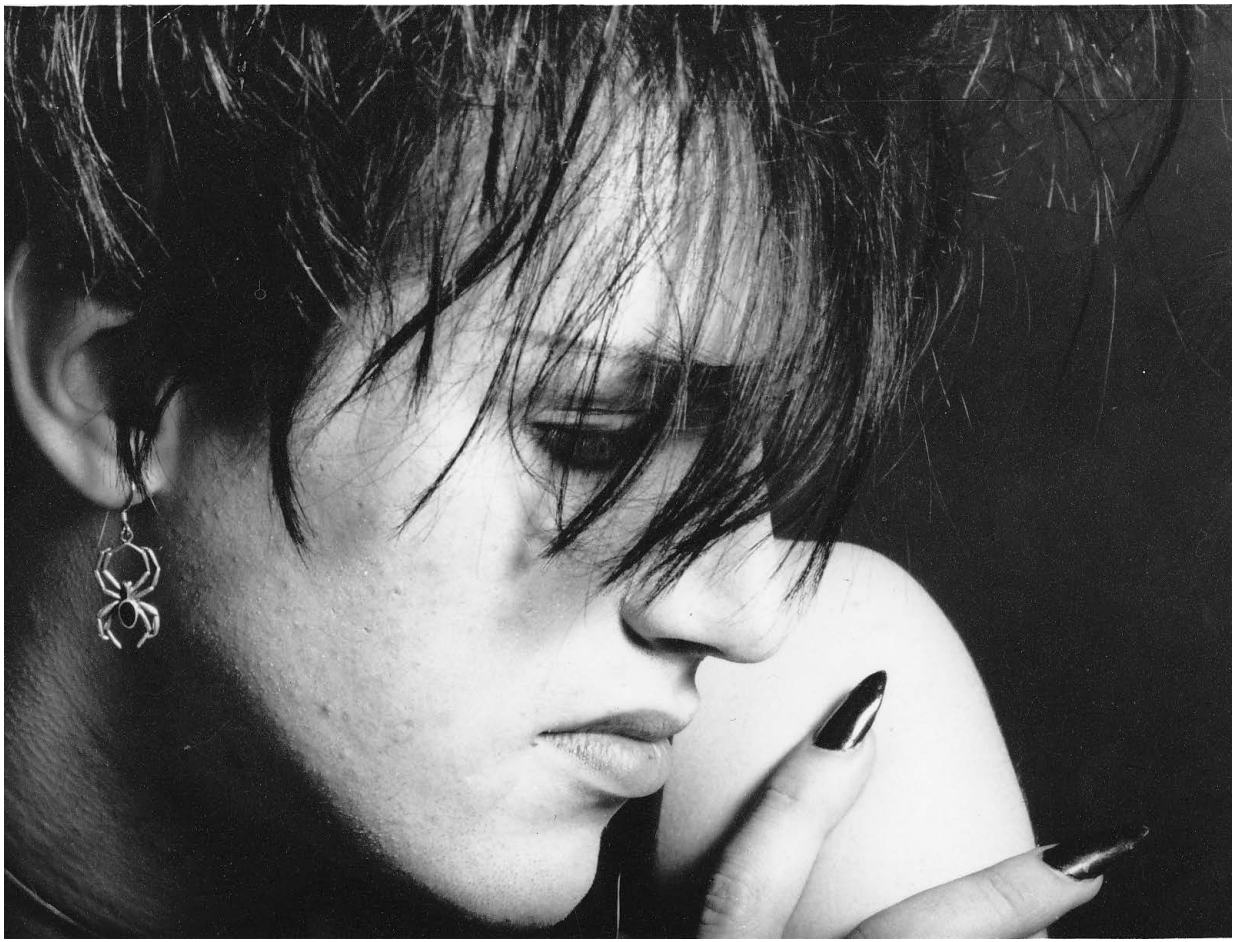
III. BOREDOM OF LIFE: SPHERES AND SENTIMENTS

Most interestingly, the question remains: why did the dark scene occur in many worldwide nations at the same time, independently of each other? How is it possible the 1980s alternative youth shared the same styles, sentiments, and music tastes? The scene might have been formed locally but the heart of the community was reflected globally.

Opposite page: Noddy
Berlin, Germany
Photograph by Gerard Wessel

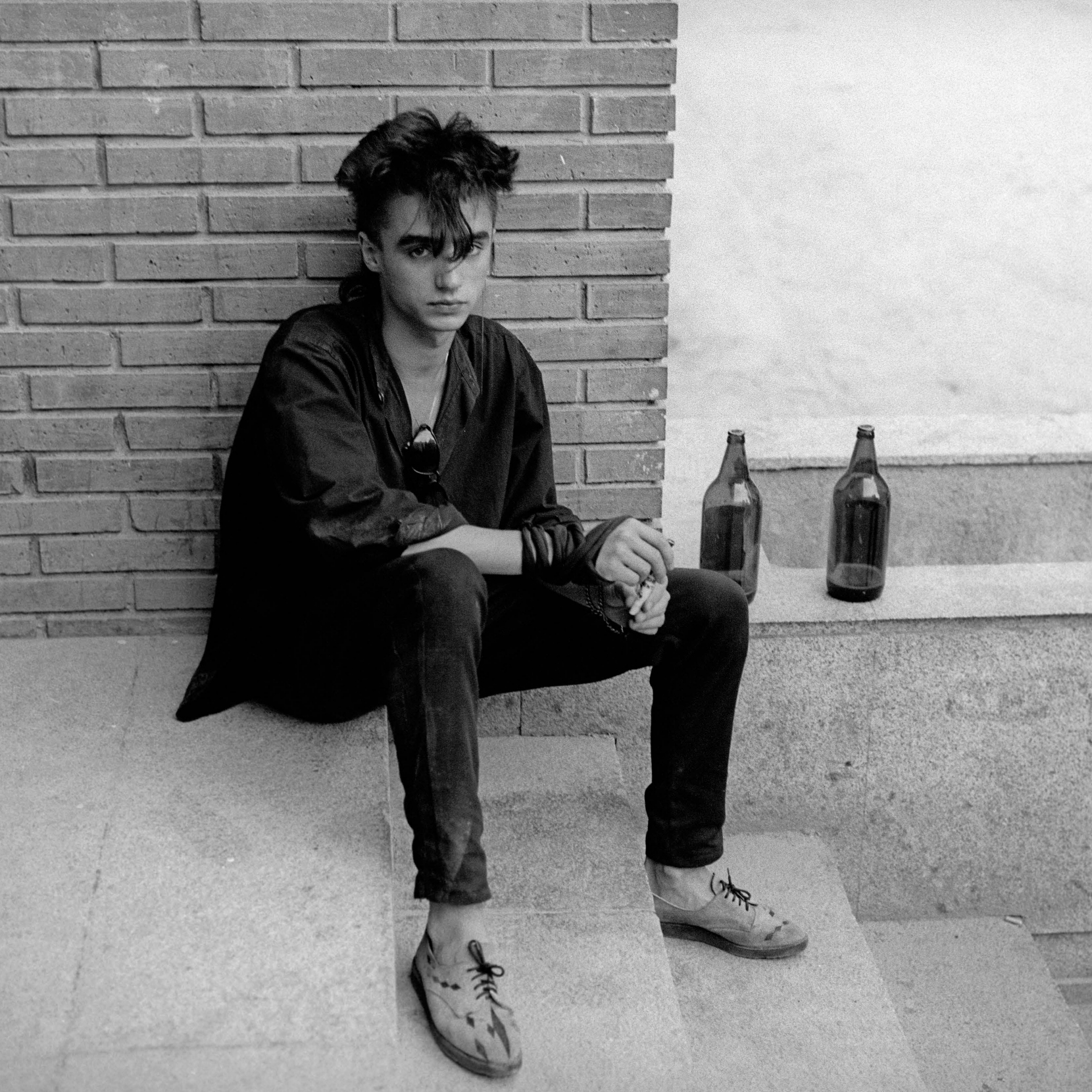


Nagamatzu, UK
Courtesy of Nagamatzu Archive



This page: Jimsin
1988, UK
Courtesy of Jimsin Vogel

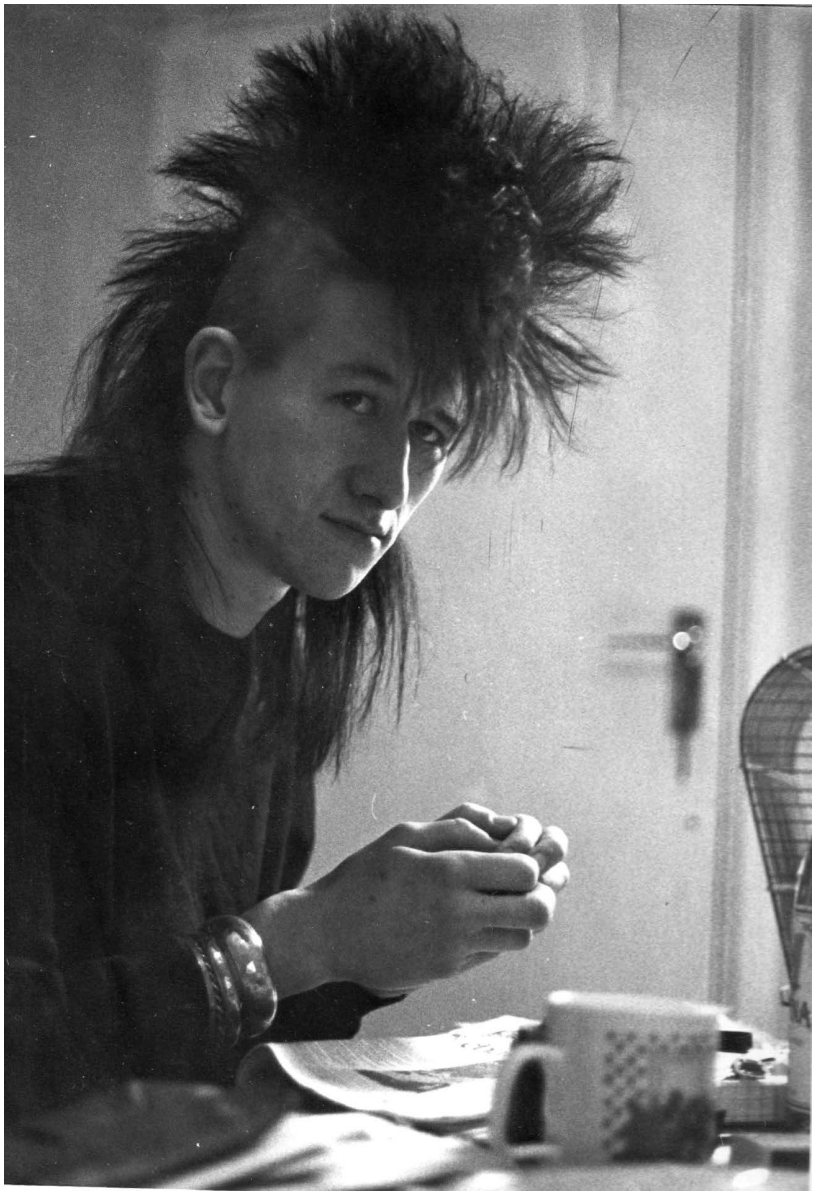
Opposite page: Outside the
San Mateo Seis club
1985, Madrid
Photograph by Miguel Trillo



Atle Solberg of Garden of Delight
Norway
Courtesy of Atle Solberg

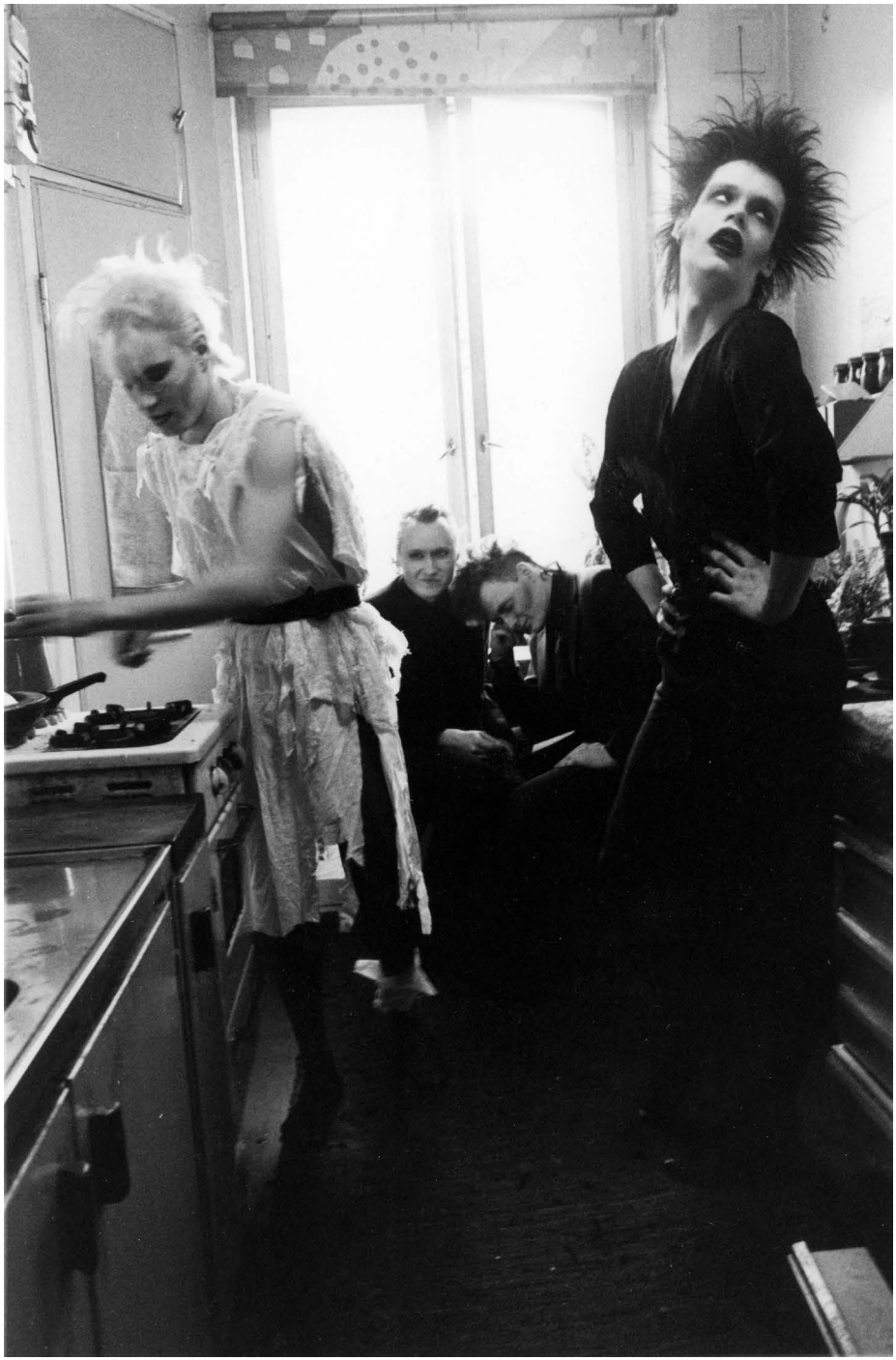
Æternæ memoriæ Georgii Davidsone de
Pettens, viri vitæ integritate ac profusæ in
egenos largitate & in Deum pietate, vere insignis
de ecclesia universaque republica et hac civitate
Abredonensi quam optime meriti. Hic præter
plurimas donationes in perpetuum pauperum subsidium
ac usus publicos pontem de Inche reparandum,
pontemque haud ineleganti structura de Buxburne
construendum curavit. Terras de Pettens & Bogfairlie
cum quibusdam pecuniarum Summis, ecclesiæ
Abredonensi donavit, in perpetuum usum divini ibidem
erbi præconis templum etiam de Newhills ædificari
fecit ac pro majore regni Dei incremento in
tentationem prædicatorum evangelii ibidem dicta
etiam terras de Newhills raro exemplo dicavit.
Denatus est anno MDC LXIII

Jimsin
1988, UK
Courtesy of Jimsin Vogel



Ian Warrington
UK
Courtesy of Ian Warrington

Psyche – Scream
Canada
Courtesy of Darrin Huss



The PinUps
1982, Finland
Photograph by Kenzo Kalen
Courtesy of Pete Europa

Stephen from Nagamatzu
UK
Courtesy of Nagamatzu Archive

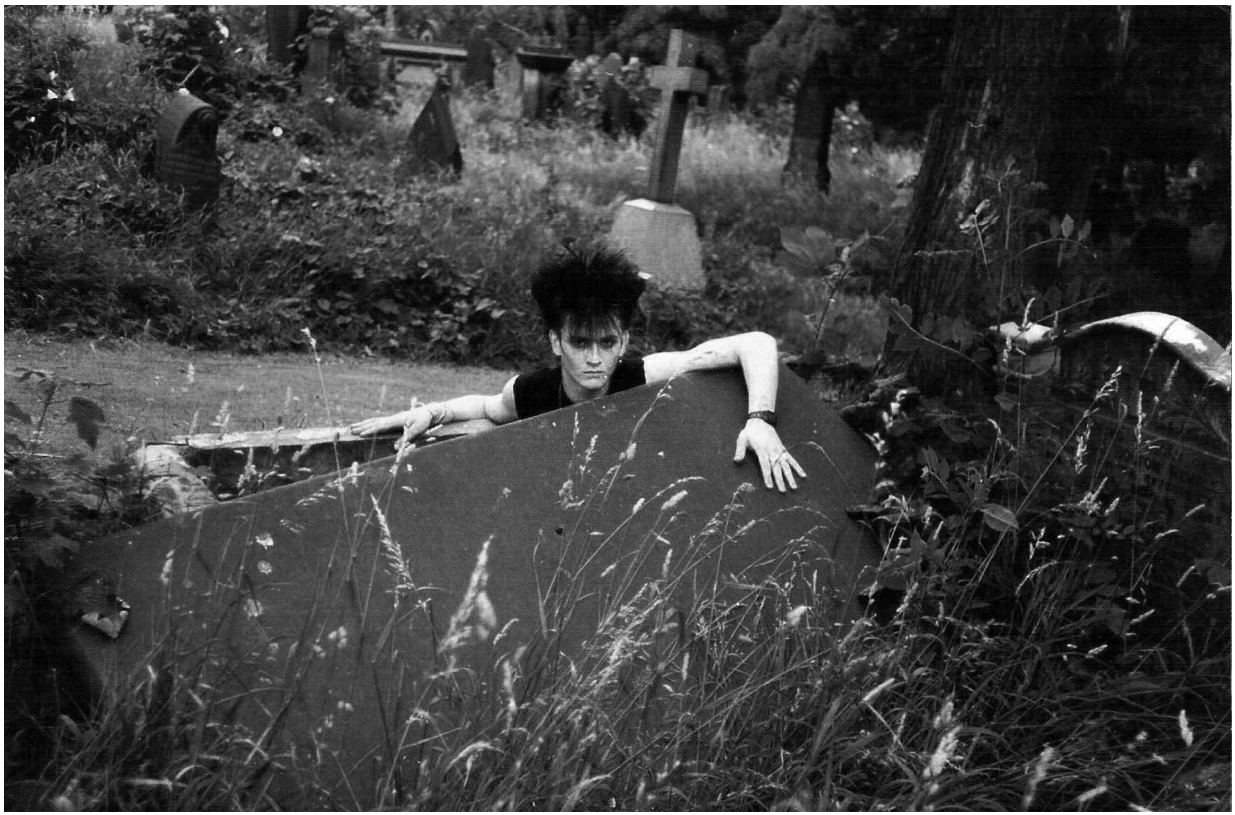
IV. TO THE BATCAVE!

Dark and sensual,
The feeling that every day is Halloween,
May the night never end.

Danielle Dax at The Batcave
August 1983, UK
Courtesy of Mick Mercer

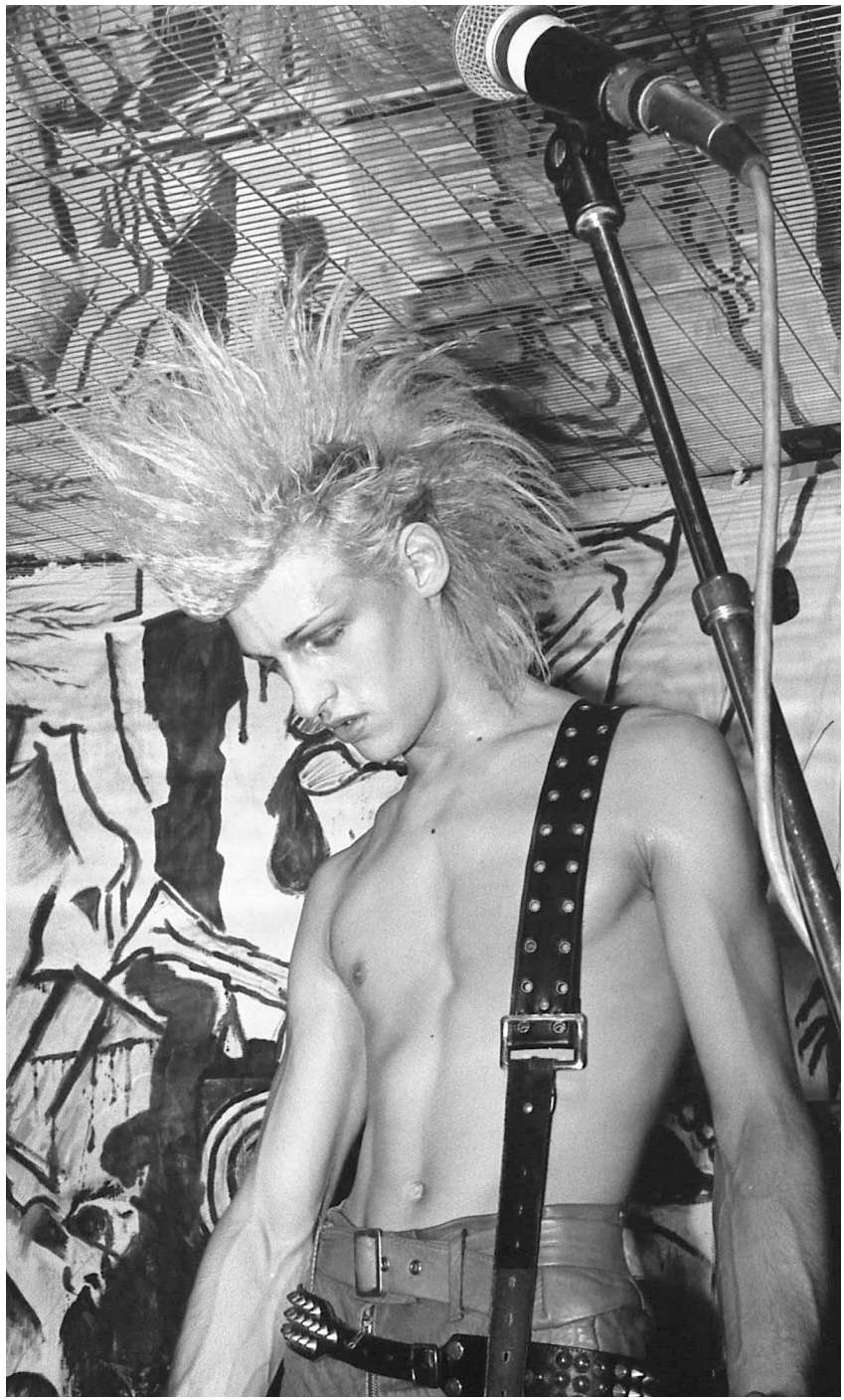
Mid-to-late 1980s, Bavaria, Germany
Photograph by Stefan Alt

The Batcave
1983, UK
Courtesy of Mick Mercer



Gary
Leeds, UK
Courtesy of Gary's Archive

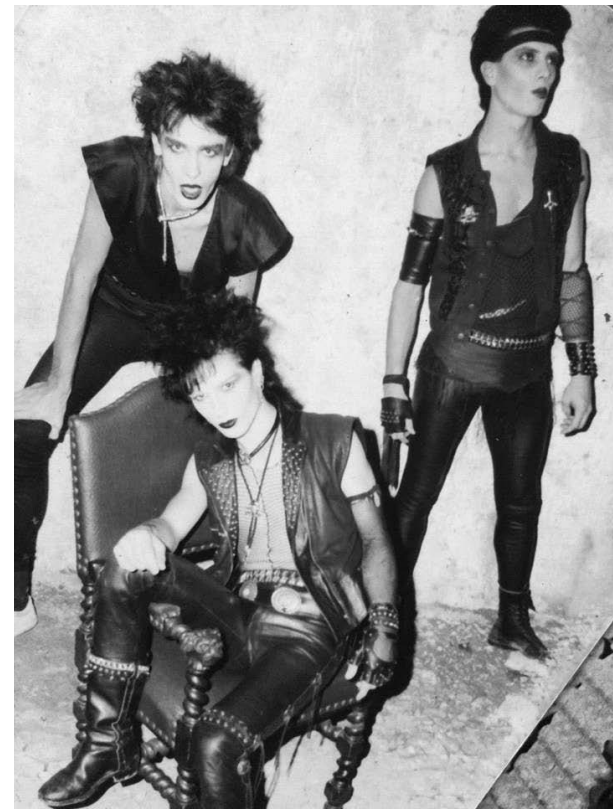
Alaska (**Alaska y los Pegamoides**) concert at the Consulado disco
1981, Madrid
Photograph by Miguel Trillo



Ausgang at The Batcave
November 16, 1983, UK
Courtesy of Mick Mercer

Virgin Prunes at the Palace
1983
Photograph by Pierre Terrasson

Emma Stancliffe
UK
Photograph by Joshua Brooke
Courtesy of Emma Stancliffe



Danny Fury of Lords of the New Church
UK
Courtesy of Danny Fury

The Batcave
1982, London, UK
Photograph by Pierre Terrasson

The Batcave
1982, London, UK
Photograph by Pierre Terrasson

Opposite page: **Timmy** in *Propaganda Magazine*
Issue 9, November 1987, US
Photograph by Alicia Morgan

Beast (band)
1983, UK
Courtesy of Mick Mercer

Alien Sex Fiend at Paard van Troje
1983, Den Haag, Netherlands
Photograph by Robert Langendijk

Audience during **Psychic TV** concert,
Peace Festival, Gloucester Park
1986, Basildon, Essex, UK
Photograph by Giacomino Parkinson
Courtesy of The SouthendPunk.com Archive

V. SHOT!: BECOMING HISTORY

Goths had an eye for art and style; therefore, it is of no surprise that they enjoyed posing for photographs. Portraits of goths with their experimental hair, make-up, and clothing reflect a subculture that has become eternally captured by the lens.

Opposite page: New wave girls
1986, Haarlem, Netherlands
Photograph by Robert Lagendijk

Margriet Mol of Asrai
1987, Netherlands
Courtesy of Margriet Mol

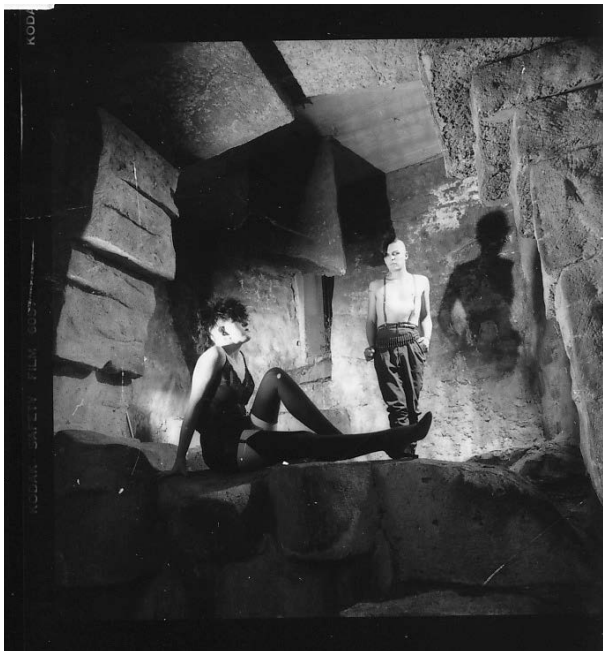
Thanasis Zlatanos of *Nekropolis*
1983, Norway
Courtesy of Trygve Mathiesen

Cassandra Hipwell
Mid-1980s, UK
Courtesy of Cassandra Hipwell

Cassandra Hipwell
Mid-1980s, UK
Courtesy of Cassandra Hipwell

Alicia
US
Photograph by Gina Simone
Courtesy of Alicia Morgan

Outside the Rock-Ola club
1982, Madrid
Photograph by Miguel Trillo



Top left: Valerie and a friend
Early 1980s, US
Courtesy of Valerie Vaughan

Top right: Ira Monticelli
Switzerland
Courtesy of Ira Monticelli

Thorsten Stroht
Late 1980s, West Germany
Courtesy of Thorsten Stroht

Thorsten Stroht
Late 1980s, West Germany
Courtesy of Thorsten Stroht

Sue
Leeds, UK
Courtesy of Gary's Archive

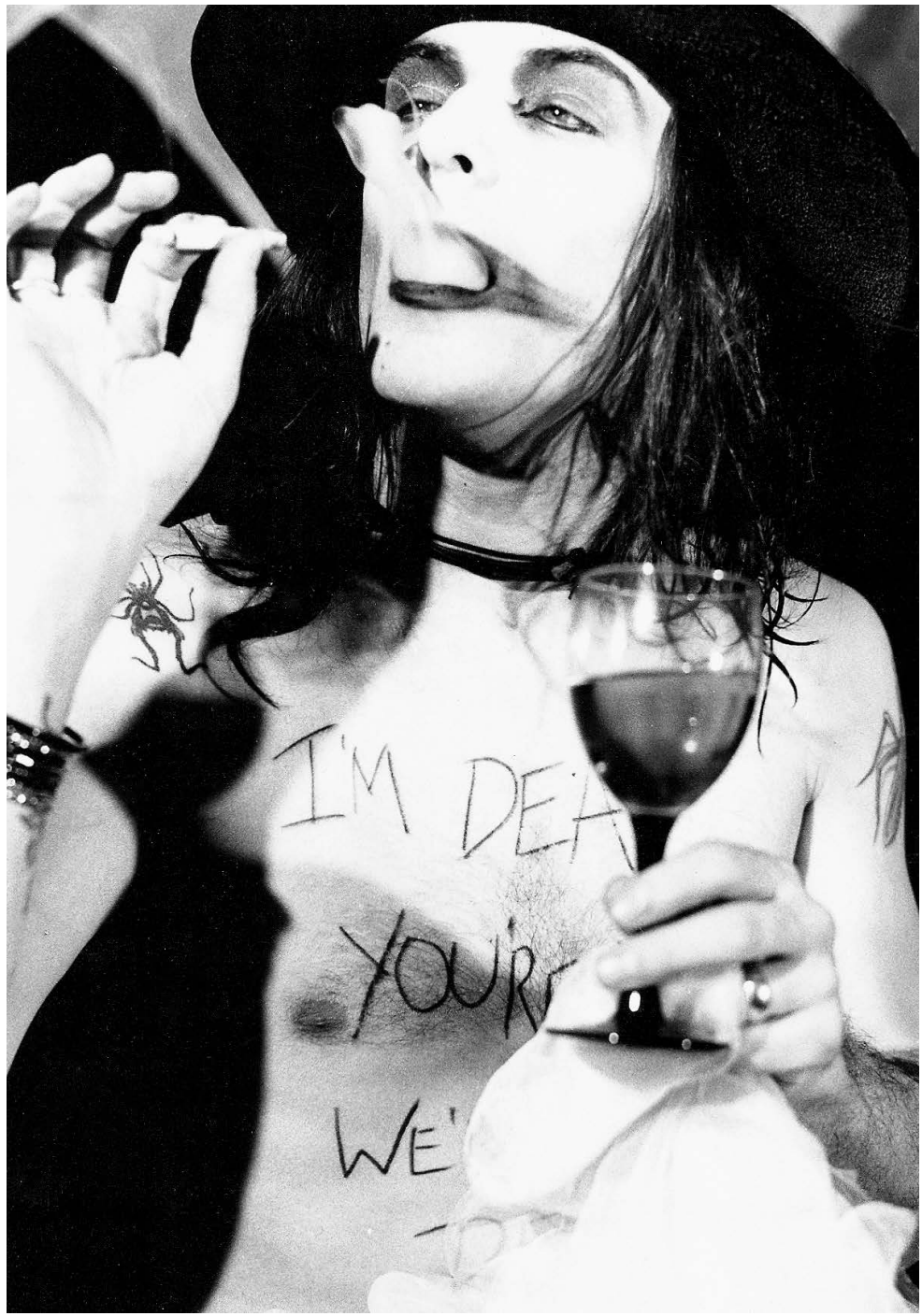
Sue and Gary
Leeds, UK
Courtesy of Gary's Archive

Siouxsie Sioux
1986, UK
Photograph by Pierre Terrasson

WINKLEPICKERS

1980s Winklepickers
Photographs by Frank Wiersema, 2013

THE LAST SONG


I'M DEA
YOUR
WE'

Despite the factors that concluded the ten-year stint of postpunk and goth, its remains trickled over in certain countries up to the mid-1990s until the movement had completely disbanded. By then, the sound had faltered from its origins, belonging now to dance beats or heavy guitars. Visually, goth was not the same. It had become commoditized and sold as a ready-made product, focusing on a cleaner, sleeker look upon its resuscitation in the late 1990s. But the impact of the 1980s goth and postpunk scene was not unfounded. As Reynolds says, "The very thing that seems most worth resurrecting from postpunk is its commitment to change. This belief was expressed both in the conviction that music should keep moving forward and in the confidence that music can transform the world, even if only through altering one individual's perceptions or enlarging one's sense of possibility."[1] This sentiment is also reflected in Sean Chapman's words: "Our only real ideology was to create and to live life as unconventionally as possible. It would be true to say that the original punk ideal of everyone having an equal chance to get up, do something and get involved regardless of talent was alive and well."

The special characteristics of acceptance and community of 1980s postpunk differs from contemporary society's principles. The millennium, with its internet and media frenzy, has stripped the need for togetherness and belonging. It is now about singularity rather than a group and has become the crutch that holds back the movement's true resurgence. Danny Fury from Lords of the New Church explains: "The kids these days, it's not the same. They all just stay home with their [computers] nowadays. No scene, no movements. They don't seem to have interests apart from wanna-be famous. But for what? They don't seem to know or care … just be famous." In part, the lack of a do-it-yourself culture that once prospered in the postpunk world has become discordant and artificial. Chapman observes this transition: "I guess the main difference is that we practically made everything ourselves in those days, the fashions, the music, the clubs, and the scene. Today young people are served 'youth culture on a plate.' It is a commodity to be bought. We also had to seek things out for ourselves, there were very few ways of sharing information, music, and other influences … you couldn't buy what you wanted, you had to invent it yourself." And that's exactly what the 1980s alternative community did. They dressed in the clothes they wanted to wear, wore the makeup that best expressed themselves, and, most of all, provided an everyday dramaticism in their presence.

Thanks to the advent of the internet, original goths can relive their youth by rediscovering old bands or learning about unknown ones from their time. They are able to reestablish communities that have dispersed and revel in the memories through picture galleries and discussion groups. Despite its positivity, the convenience of media falsifies the basic ideologies of goth. Simply wearing black does not verify one as a goth. The skewed interpretation of the genre has tainted the original, raw roots that were based on the dramaticisms of glam and the freedom of punk. Has everyone just grown up and moved on? Will no one get up and do something?

But the faint heartbeat of the original postpunk and goth scene remains intact. Perhaps in hibernation for some time, the romanticization for that time period grows in our hearts and blossoms through the revival of records and synthesizers, of thrift store shopping, and independent labels. Because of the state of economics, living prices, and low paying jobs, many are writhing to find a creative outlet and a community of similar souls. Those who do carry the torch, or bear the cross of following the heart, reflect the tribulations of the original goths. The same desires fuel within the few and there is an urgency to challenge society, to make an underground change, and to come together as a community. Music can conquer, empower, and nurture if there is to be a hope for the future. •

Page 209: Myke Hideous of the Empire Hideous
1993, US
Photograph by Trecye Cilona
Courtesy of Myke Hideous

Withered rope you hang what's
empty, can't remain to put it simply
In time cry the hollow words to sing
with false disguise
Smothered hope, fly from sorrow for
a new divine tomorrow
I just don't want to know anymore
Life shifts up and down everybody
knows it's wrong
Why don't you care?[2]

NOTES
1 Reynolds, 398–399.
2 Skinny Puppy, "Smothered Hope," *Remission*, 1984, Nettwerk.

As this was a collaborative venture, we would like to thank all who made it possible. To those who provided us with photographs, interviews and information: **this book is for you!**

A lot of love is sent to our Kickstarter supporters for believing in us and allowing this journey to come to fruition.

Especially the following supporters:
Ken Barnes, Lance Bateman, Amanda Joy Calobrisi, Danielle Chadwick, Claire Del Mar Chapman, Oliver Chesler, Jeff Colwell, Louie Corbo, Kerry Fountain, Gimly, Gothic Smurf, Kim and Benny Harriman, Kelly Hennessee (Techbat), Maria Kempers, David "DaveA-zoicer" Linder, Anastasia Modestova, Eric Mueller, Ray Percival, Jason Rapp, Chris Rhodes, Sindre and Miriam Rian, Zoh Rothberg, Alanna Smith, Petr and Rose Sorfa, Jillian Venters

Acknowledgements

For the support and assistance of the following, we are forever grateful: Renée de Vin (may she R.I.P.), Cassandra Hipwell, Gavin Friday, Steve Pegrum, Pete Europa, Oliver Chesler, Laurent Chopard, Maga (Maria Gracia Moran), Tomas Woodraf, Peter Pank, Rikk Agnew, Suezan Skelton, Mick Mercer, Cklaus & Thomas, Anka Wolbert, Pieter Nooten, Frank Wiersema, Stephen Jarvis, Jimsin Vogel, Jason Horley, Jez Smith, Roland Blok, Trygve Mathiesen, the Archiv der Jugendkulturen, Athan Maroulis, Fritz Frising, Marc Goodner, Alcuin Hipwell, Larry Kraman, Scott Crawford, Tina Sanudakura, Darrin Huss, Endless Records, Ju Tuutti, Simon Reynolds, Costas Mastoras, Zin-Francois Angelique, Mátyás Attila and Sharon Kim.

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As a worldwide scope of the 1980s postpunk and goth scene, *Some Wear Leather, Some Wear Lace* portrays the voices and faces of an oft-overlooked subculture. Original members of the scene reveal the true story of a decade through interviews, photographs and memorabilia. With an emphasis on collaborative effort, the book highlights the unsung heroes and fans of the "scene with no name." Alongside rare photographs, the interviewees discuss their motivations behind the dark aesthetic: the fashion, the art and, most of all, the music. From the ashes of punk came an international and exciting movement that remained underground and quite underexposed for decades… until now.

"Terrific photographs, a wide range of interviews, and an international perspective on the goth phenomenon make this an original contribution to the field of subcultural studies."

Valerie Steele, author of *Gothic: Dark Glamour*

"This ingenious sifting of Gothic culture and the noir side of Post-Punk, involving the bands, clothing, hair, artwork and audience comes closer to a distillation of being cool than any book I have seen. […] Surprises burst out of every section, haunting and inspiring. This is your life, your inner history and, to others, essential mystery."

Mick Mercer, goth and postpunk journalist

Andi Harriman is a writer, DJ and artist living in NYC with the intention to give back what the music gave to her.

Marloes Bontje is a Netherlands based historian who believes in modern methods of oral history and writes history through investigating photographic evidence.

ISBN 978-1-78320-352-9

9 781783 203529

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